

April 1964 Vol. XXI No. 4 One Dollar

TELEVISION

Instant millions: The boom's on in TV sports

More stop-and-go in TV's picture: 11 p.m.-1 a.m.

Non-network programing: The well grows shallow

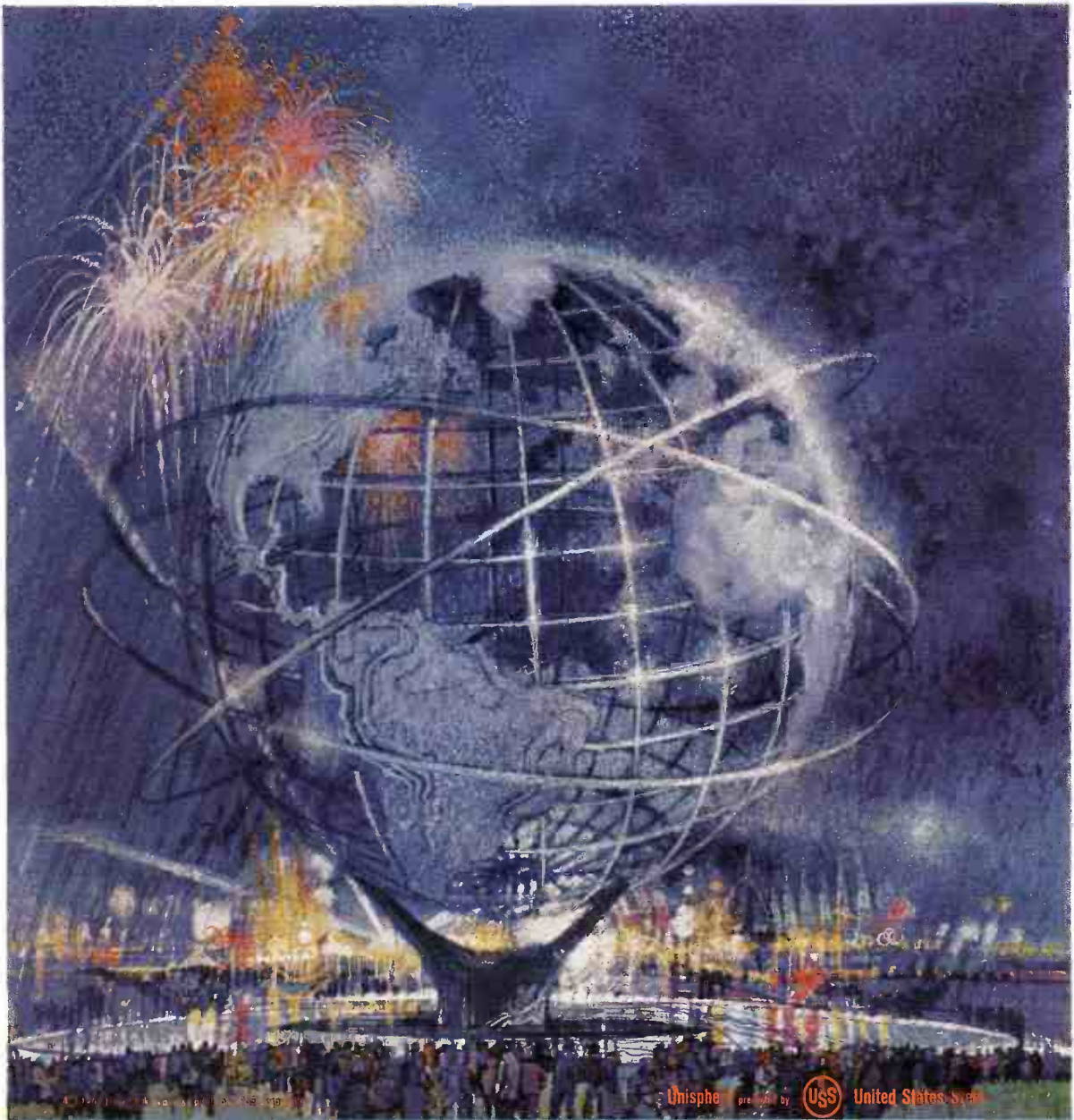


**TELEVISION
CHICAGO**
In the middle of it all

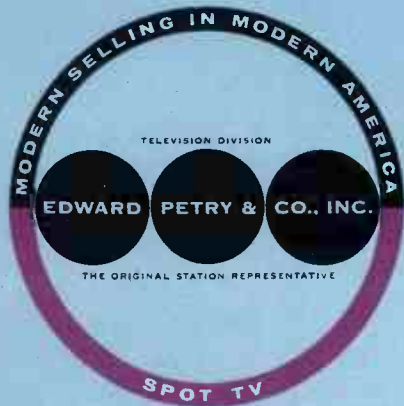


DIMENSIONS : TIME

Time is best measured, not by the chronometer nor the sun that seems to move—nor by the station's daily logs accumulating the increments of seconds into recorded years of service. Rather for the public and for the station, time is best measured by the substance with which it is endowed—each minute being as important as the other in the continuing dialogue between a broadcaster and his community. In Houston, **DIMENSION: TIME** is **KTRK TV**.



Unisphere presented by USS United States Steel




We, and the Stations we represent, salute
the opening of the Fair. As members of the
Communications Industry, we are proud to join
in spreading the theme, "Peace Through
Understanding," to audiences everywhere.

NEW YORK • CHICAGO • ATLANTA • BOSTON • DALLAS • DETROIT
LOS ANGELES • PHILADELPHIA • SAN FRANCISCO • ST. LOUIS




Hot Shots! None hotter! Paladin of "Have Gun, Will Travel" is currently scoring a direct hit in markets coast to coast. Ratings for the time period are up 67% in New York, up 35% in San Francisco, up 164% in San Antonio, up 27% in Atlanta, up 80% in Chicago, up 176% in Fresno, up 26% in Charleston, up 223% in Detroit. Now "Marshal Dillon," one of the hottest properties in television history, joins Paladin in syndication. Practically





Source:
Nielsen and ARB television
audience estimates.
Comparisons based on latest
ratings vs. same period
last year. Subject to
qualifications which CBS Films
will supply on request.

a permanent fixture on the list of the top-rated programs on television, the Marshal was a runaway audience hit right from the start in his highly-competitive Saturday night time slot, and the nation's number one television attraction for four consecutive years! These sharpshooters, together or separately, can help zero you in on giant audiences and sales. Call us! Offices in New York, Chicago, San Francisco, Dallas and Atlanta.  CBS FILMS

TELEVISION

TELEVISION CHICAGO *On the southern shores of Lake Michigan stands the capital of a good section of the country. Depending on the particular matter you're measuring, it's the second or third largest metropolitan unit in the nation. It's also a power in the television business. How much of a power, what kind of a power and who makes it that way are all covered in this special report, the first in an important new series about the cities where TV comes from* **43**

GILT EDGE ON TV SPORTS *The big news in sports is television. The big news in television is sports. But news isn't all these two have been making together. There's money, too. More and more of it all the time. Led by the giant deals for rights to cover professional football—which put one network in the position of subsidizing an entire league—the entire sports picture is changing radically in the spotlight of expanded audiences and the inflation of high finance. A sport-by-sport canvass of the field* **64**

THE STOP-AND-GO IN TV'S PICTURE (continued) *Last month TELEVISION MAGAZINE examined the status of programing, and programing interruptions, in a prime time report on New York City. This month the examination is extended to the post-prime time hours: from 11 p.m. to 1 a.m. The story here is a completely different one, not so much one of extended multiple-unit program interruptions as of short program elements. It's told in pictures, charts and words beginning on page* **68**

THE NON-NETWORK PICTURE *Where's tomorrow's programing coming from? It's a question most station men are asking these days, beginning to see that there is a bottom to the barrel after all. Most of the major film libraries are out now, and the supply from that area from now on is more likely to be a trickle than a flood. First-run syndication has been slack for several years, and now even the off-network reruns are becoming thin. The problem and the prospects* **72**

DEPARTMENTS

| | | | | | |
|-----------------------------|-----------|--------------------|-----------|-------------------------------|------------|
| FOCUS ON BUSINESS | 7 | LETTERS | 23 | FOCUS ON TELEVISION | 38 |
| FOCUS ON NEWS | 13 | PLAYBACK | 26 | TELESTATUS | 107 |
| FOCUS ON PEOPLE | 18 | | | EDITORIAL | 112 |

TELEVISION MAGAZINE CORPORATION

Subsidiary of Broadcasting Publications Inc.

Sol Taishoff President
 Kenneth Cowan Vice President
 H. H. Tash Secretary
 B. T. Taishoff Treasurer

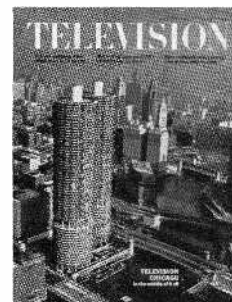
Advisory Board—Broadcasting Publications Inc.

Vice President-General Manager Maury Long Edwin H. James Vice President-Executive Editor
 Comptroller Irving C. Miller John P. Cosgrove Director of Publications
 Lawrence B. Taishoff Assistant Publisher

TELEVISION MAGAZINE

Sol Taishoff Editor and Publisher
 Kenneth Cowan Vice President-Business Manager
 Managing Editor Donald V. West
 Senior Editor Albert R. Kroeger
 Associate Editor Morris J. Gelman
 Staff Writer Deborah Haber
 Production Editor Barbara Landsberg
 Editorial Assistant Francine Hand
 Art Director Stanley White
 Frank Chizzini Advertising Director
 Jack L. Blas Adv. Production/Office Mgr.
 Eileen Monroe Secretary to the Vice President
 Carol Meola Assistant
 Harriette Weinberg Subscriptions

Cover • *The Chicago skyline, like the city itself, is a constantly changing thing. Newest landmark on it: Marina City, the twin-towered apartment complex which dominates this month's cover. It's the first thing you'd notice about Chicago when viewing it from afar. Looking closer, and confining yourself to the television business, you'd see what we report on in this issue.*



Published monthly by the Television Magazine Corp. Executive, editorial, circulation and advertising offices: 444 Madison Ave., New York 22, N. Y. Telephone PLaza 3-9944. Single copy, \$1.00. Yearly subscriptions in the United States and its possessions, \$5.00; in Canada \$5.50; elsewhere, \$6.00. Printing Office: 3110 Elm Ave., Baltimore, Md. Second-class postage paid at Baltimore, Md. Editorial content may not be reproduced in any form without specific written permission. Copyright 1964 by Television Magazine Corp.





E. William Henry
1962- CHAIRMAN



*Rosel Herschel Hyde
1946-



Robert Taylor Bartley
1952-



Robert Emmett Lee
1953-



*Frederick W. Ford
1957-



Kenneth A. Cox
1963-



Lee Loevinger
1963-



*Newton N. Minow
1961-1963



T. A. M. Craven
1937-1944/1956-1963



John S. Cross
1958-1962



Charles Henry King
1960-1961



*John C. Doerfer
1953-1960



Richard A. Mack
1955-1958 **



*George C. McConaughey
1954-1957



Edward Mount Webster
1947-1956



Frieda Barkin Hennock
1948-1955 **



George Edward Sterling
1948-1954



*Paul Atlee Walker
1934-1953



Eugene H. Merrill
1952-1953



Robert Franklin Jones
1947-1952



*Albert Wayne Coy
1947-1952 **



Clifford J. Durr
1941-1948



Ray C. Wakefield
1941-1947 **



*Ewell K. Jett
1944-1947



*Charles R. Denny, Jr.
1945-1947



*Paul A. Porter
1944-1946



William H. Wills
1945-1946 **



*James Lawrence Fly
1939-1944



Norman S. Case
1934-1945



George H. Payne
1934-1943 **



Frederick I. Thompson
1939-1941 **



Thad H. Brown
1934-1940 **



*Eugene O. Sykes
1934-1939 **



*Frank R. McNinch
1937-1939 **



Irvin Stewart
1934-1937



*Anning S. Prall
1935-1937 **

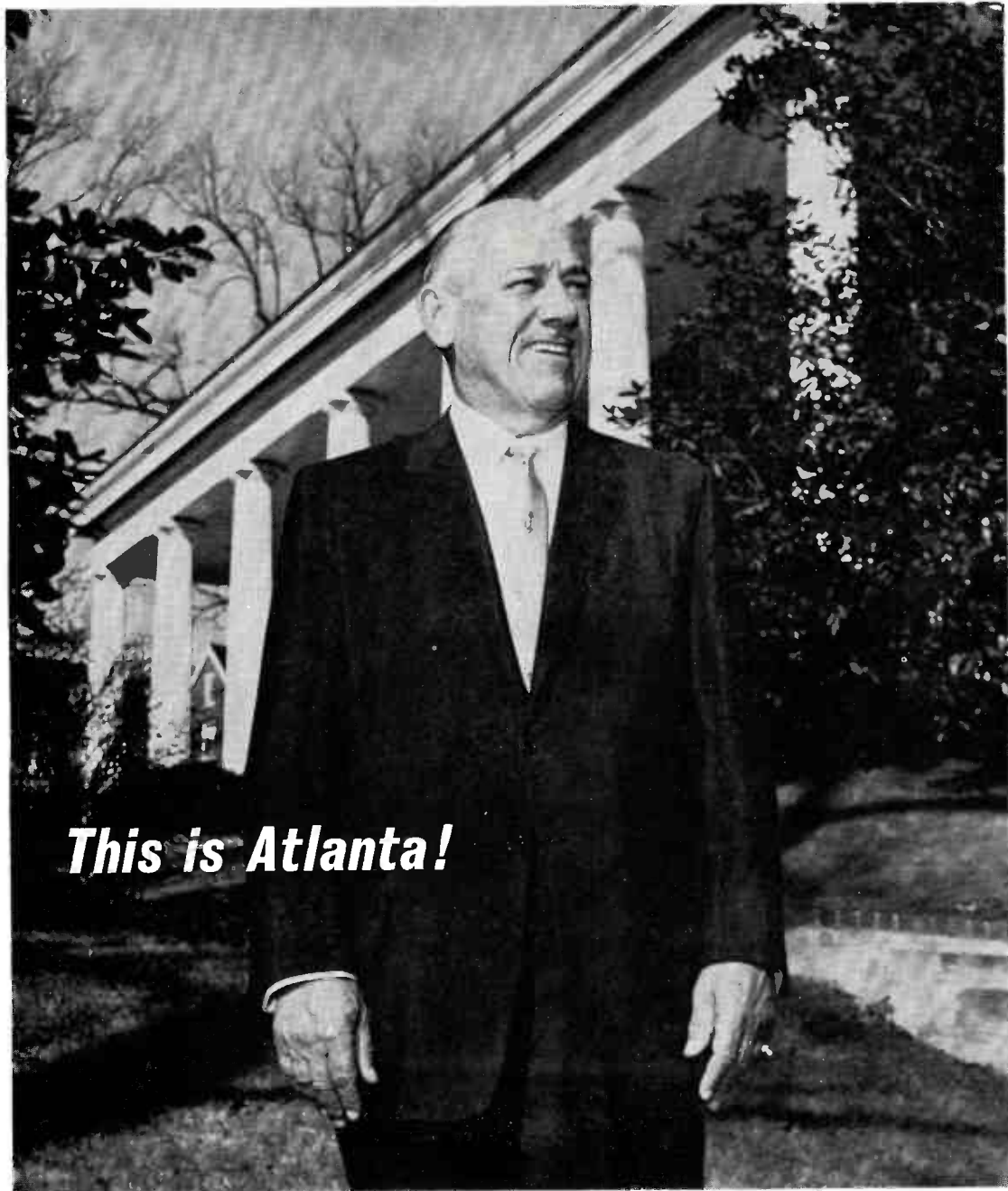


Hampson Gary
1934 **

◊ Federal Communications Commissioners July 10, 1934, to April 6, 1964 ◊

KOAT-TV, Albuquerque, New Mexico □ WGAL-TV, Lancaster, Pennsylvania □ KVOA-TV, Tucson, Arizona

*Served as Chairman **Deceased



This is Atlanta!

TWO BROADCAST VETERANS: Ed Petry and WSB-TV. The Original Station Representative and the South's First Television Station have been a formidable team since WSB-TV went on the air sixteen years ago.

WSB-TV
Channel 2 Atlanta



Represented by
NBC affiliate. Associated with WSOC-AM-FM-TV, Charlotte; WHIO-AM-FM-TV, Dayton; WIOD-AM-FM, Miami; KTVU, San Francisco-Oakland.

Rumors flying, prices soaring, the big getting bigger

THE broadcasting-financial community was playing the pipes of rumor last month. Most concerned American Broadcasting-Paramount Theaters Inc. The notes were wavering and discordant, but they joined in a single theme—that a man named Simon was rocking the boat at ABC.

Simon is West Coast industrialist Norton Simon, whose Hunt Foods & Industries Inc. controls 35.5% of McCall Corp.'s common stock. In mid-March it was revealed that Simon, through McCall's, had acquired on the open market about 100,000 shares in AB-PT. The stock, selling for most of the month at about \$5, has a value in excess of \$3.5 million.

Immediately conjecture about the move became Madison Avenue's new topic of conversation. Some observers have Simon adding the ABC radio and TV networks, their owned-and-operated stations and the Paramount theaters chain, together with the 11 magazines owned and published by McCall Corp. (including *McCall's*, *Redbook* and the *Saturday Review*), into one gigantic communications empire. There are others convinced that Simon, with considerable interests in operation of such companies as Wesson Oil and Snowdrift Sales Co., the Ohio Match Co., Wheeling Steel and Northern Pacific Railway Co., was looking for control of new media in which to promote his multi-corporate images and products.

The consensus, however, has Simon determined to get representation on the ABC-Paramount board. Neither he nor ABC officials would comment on this possibility at this writing. It is known that ownership of about 350,000 shares would guarantee him a seat on the 14-man board. Granted this beachhead, it's still difficult to say what will ensue. Simon's business history suggests that he rarely, if ever, just purchases stock because it's a good buy. He shows a strong desire in driving for controlling interest once inside the doors of a company.

The annual meeting of AB-PT is scheduled for a still-to-be-announced day this month and there should be considerably more fact to go on by then. Meanwhile there's good reason to suspect that Simon is still out in the market looking for more stock to buy and AB-PT presi-

THE TELEVISION MAGAZINE INDEX to 62 television-associated stocks

| | Closing March 14 | Change From February 14 Points | % | Approx. Shares Outstanding | Market Capitalization |
|--|---------------------------------|--------------------------------------|-------|-------------------------------|--------------------------|
| TELEVISION | | | | | |
| American Broadcasting-Paramount | 35 ³ / ₈ | + 3 | + 9 | 4,557,000 | \$ 181,204,000 |
| CBS | 44 ⁵ / ₈ | + 2 ³ / ₈ | + 6 | 19,290,000 | 850,816,000 |
| Capital Cities Broadcasting | 23 | + 3 ¹ / ₂ | + 3 | 1,431,000 | 32,913,000 |
| Goodwill Stations | 26 | + 8 ¹ / ₂ | + 46 | 692,000 | 17,992,000 |
| Gross Telecasting | 24 ¹ / ₂ | + 1 | + 4 | 400,000 | 9,700,000 |
| Metromedia | 28 ¹ / ₂ | - 1 | - 3 | 1,817,000 | 52,466,000 |
| Reeves Broadcasting & Development | 2 ¹ / ₂ | + 1 ¹ / ₂ | + 5 | 1,409,000 | 4,051,000 |
| Rollins Broadcasting | 14 ¹ / ₂ | - | - | 958,000 | 14,250,000 |
| Scrripps-Howard Broadcasting | 18 ¹ / ₂ | - 3 ¹ / ₂ | - 2 | 2,589,000 | 48,220,000 |
| Storer Broadcasting | 44 | + 23 ¹ / ₂ | + 7 | 2,005,000 | 88,220,000 |
| Subscription TV Incorporated | 11 ³ / ₈ | + 2 ³ / ₈ | + 33 | 3,029,000 | 35,212,000 |
| Taft Broadcasting | 25 ³ / ₈ | + 1 ¹ / ₂ | - | 1,535,000 | 41,486,000 |
| Wometco Enterprises | 34 ³ / ₄ | + 4 ¹ / ₂ | + 15 | 1,743,000 | 60,569,000 |
| TOTAL | | | | 41,555,000 | \$ 1,427,101,000 |
| TELEVISION WITH OTHER MAJOR INTERESTS | | | | | |
| Avco | 23 ³ / ₈ | + 1 | + 4 | 11,283,000 | \$ 266,561,000 |
| Chris Craft | 14 | + 1 ¹ / ₂ | + 9 | 1,446,000 | 20,244,000 |
| Cowles Magazine & Broadcasting | 13 ¹ / ₂ | - 1 ¹ / ₂ | - 8 | 2,951,000 | 39,839,000 |
| Crowell-Collier | 20 | + 1 ¹ / ₂ | + 3 | 3,390,000 | 67,800,000 |
| General Tire | 24 ³ / ₈ | + 2 ³ / ₈ | + 11 | 16,712,000 | 407,355,000 |
| MacFadden-Bartell | 6 ¹ / ₂ | + 1 | + 17 | 1,871,000 | 11,488,000 |
| Meredith Publishing | 26 ³ / ₄ | - 1 ¹ / ₂ | - 1 | 1,331,000 | 35,604,000 |
| Outlet Company | 20 ³ / ₈ | - 7 ¹ / ₈ | - 4 | 498,000 | 10,271,000 |
| Rust Craft Greeting Cards | 14 ¹ / ₂ | + 1 | + 8 | 727,000 | 10,360,000 |
| Time Incorporated | 119 ¹ / ₂ | + 17 ¹ / ₂ | + 17 | 2,149,000 | 256,806,000 |
| TOTAL | | | | 42,158,000 | \$ 1,126,328,000 |
| PROGRAMING | | | | | |
| Allied Artists | 21 ¹ / ₂ | - 1 ¹ / ₂ | - 5 | 932,000 | \$ 2,330,000 |
| Desilu | 7 ¹ / ₂ | + 3 ¹ / ₂ | + 9 | 1,224,000 | 9,333,000 |
| Filmways | 8 ¹ / ₂ | + 1 ¹ / ₂ | + 3 | 597,000 | 4,851,000 |
| Four Star Television | 5 ³ / ₄ | - 1 ¹ / ₂ | - 8 | 666,000 | 3,830,000 |
| MCA | 54 ¹ / ₂ | - 2 | - 4 | 4,561,000 | 247,434,000 |
| MGM | 30 ¹ / ₂ | + 5 ¹ / ₂ | + 2 | 2,588,000 | 78,287,000 |
| Medallion Pictures | 16 | + 2 | + 14 | 594,000 | 9,504,000 |
| National Telefilm Associates | 1 ¹ / ₂ | + 0.30 | + 150 | 1,670,000 | 835,000 |
| Official Films | 1 ¹ / ₂ | - | - | 2,797,000 | 3,147,000 |
| Paramount Pictures | 59 ¹ / ₂ | + 2 | + 3 | 1,607,000 | 96,018,000 |
| Walter Reade-Sterling | 2 ¹ / ₂ | + 3 ¹ / ₂ | + 15 | 1,545,000 | 3,283,000 |
| Republic Incorporated | 7 ¹ / ₂ | - | - | 2,453,000 | 19,317,000 |
| Screen Gems | 19 ¹ / ₂ | - 3 ¹ / ₂ | - 4 | 2,538,000 | 50,443,000 |
| Seven Arts | 10 ¹ / ₂ | - | - | 1,700,000 | 17,850,000 |
| Trans-Lux Corp. | 13 ¹ / ₂ | - 7 ¹ / ₈ | - 6 | 718,000 | 9,693,000 |
| 20th Century-Fox | 23 ³ / ₈ | - 1 ¹ / ₂ | - 2 | 2,648,000 | 61,897,000 |
| United Artists | 23 ³ / ₈ | + 3 ³ / ₈ | + 18 | 1,895,000 | 44,769,000 |
| Walt Disney Productions | 40 ¹ / ₂ | - 5 ¹ / ₂ | - 2 | 1,780,000 | 72,090,000 |
| Warner Bros. Pictures | 13 ¹ / ₂ | + 1 ¹ / ₂ | + 4 | 4,850,000 | 64,283,000 |
| Wrather Corp. | 3 ³ / ₄ | - | - | 1,753,000 | 6,574,000 |
| TOTAL | | | | 39,116,000 | \$ 805,748,000 |
| MANUFACTURING | | | | | |
| Admiral | 18 ¹ / ₂ | + 1 ¹ / ₂ | + 9 | 2,411,000 | \$ 45,508,000 |
| Ampex | 15 ¹ / ₂ | + 3 ¹ / ₂ | + 2 | 7,839,000 | 122,484,000 |
| Emerson Radio | 11 | + 1 ¹ / ₂ | + 5 | 2,269,000 | 24,959,000 |
| General Electric | 89 ¹ / ₂ | + 3 ¹ / ₂ | + 1 | 90,125,000 | 8,077,453,000 |
| Magnavox | 39 ¹ / ₂ | + 1 ¹ / ₂ | + 1 | 7,365,000 | 291,836,000 |
| Minnesota Mining & Manufacturing | 67 ¹ / ₂ | - 7 ¹ / ₂ | - 1 | 52,522,000 | 3,538,670,000 |
| Motorola | 94 ¹ / ₂ | + 14 ¹ / ₂ | + 18 | 4,030,000 | 382,346,000 |
| RCA | 37 ¹ / ₂ | + 1 ¹ / ₂ | + 3 | 52,410,000 | 1,958,824,000 |
| Reeves Industries Incorporated | 2 ¹ / ₂ | + 1 ¹ / ₂ | + 5 | 3,237,000 | 6,283,000 |
| TelePrompTer | 5 ¹ / ₂ | - | - | 762,000 | 4,382,000 |
| Westinghouse | 35 ¹ / ₂ | + 1 ¹ / ₂ | + 6 | 36,012,000 | 1,276,426,000 |
| Zenith | 84 ¹ / ₂ | + 7 ¹ / ₂ | + 10 | 9,199,000 | 775,016,000 |
| TOTAL | | | | 268,181,000 | \$16,508,403,000 |
| SERVICE | | | | | |
| C-E-I-R Incorporated | 10 ¹ / ₂ | - 2 ³ / ₈ | - 19 | 1,555,000 | \$ 15,744,000 |
| Foote, Cone & Belding | 15 ¹ / ₂ | + 1 ¹ / ₂ | + 1 | 1,745,000 | 26,393,000 |
| General Artists Corp. | 7 ¹ / ₂ | - 1 | - 11 | 600,000 | 4,725,000 |
| MPO Videotronics | 11 ¹ / ₂ | + 1 ¹ / ₂ | + 19 | 469,000 | 5,511,000 |
| Movielab Incorporated | 9 ¹ / ₂ | + 1 ¹ / ₂ | + 3 | 354,000 | 3,452,000 |
| A. C. Nielsen | 61 ¹ / ₂ | + 2 | + 3 | 1,710,000 | 104,738,000 |
| Papert, Koenig, Lois | 12 ¹ / ₂ | + 2 ³ / ₈ | + 26 | 512,000 | 6,400,000 |
| TOTAL | | | | 6,945,000 | \$ 166,963,000 |
| GRAND TOTAL FOR LIST | | | | 397,855,000 | \$20,034,543,000 |

Market data prepared by Roth, Gerard & Co.

New for 1964-65...

77 SUNSET STRIP



149 HIGHEST RATED HOURS FOR STRIPPING

Here's the program that offers just about everything—77 *Sunset Strip*. Bristling action. Breath-taking suspense. Bright romance. Bustling humor. Bouncy music. And best of all . . . bulging network ratings. Over the first four of six seasons 77 *Sunset Strip* ran on the network, Warner Bros. produced 149 hour-long episodes. These, the highest rated episodes in the series, are now available for the first time on an individual market basis.

Averages 40% Share of Audience

During the first four seasons on the network, 77 *Sunset Strip* averaged a whopping 24.6 rating, good for a 40% share of audience.* These are the seasons when the dashing team of Bailey and Spencer set the standards for future private

investigator series. When "Kookie," the jive-talking parking lot attendant made hair-combing a teen-age must. When the up-beat theme music of 77 *Sunset Strip* caught the fancy of millions of television viewers—and even non-viewers.

Stars Zimbalist, Smith and Byrnes

Starring Efreem Zimbalist, Jr., as Stu Bailey, Roger Smith as Jeff Spencer, and Edward Byrnes as "Kookie," 77 *Sunset Strip* also features Louis Quinn as Roscoe, the horse-racing specialist with a nose for news, and Jacqueline Beer as Suzanne, the pretty Gal Friday. Big name guest stars, too! Ask about Warner Bros. new Monday-to-Friday program concept—"The Sunset Strip."

*Nielsen National. Oct-Apr averages 1958-59, 1959-60, 1960-61, 1961-62



WARNER BROS. TELEVISION DIVISION 666 Fifth Avenue, New York 19, N.Y., Circle 6-1000

Also: ROOM FOR ONE MORE • THE OAKOTAS • THE GALLANT MEN • CHEYENNE • HAWAIIAN EYE • LAWMAN

BUSINESS *continued*

dent Leonard Goldenson is just as busy looking for ways to thwart him.

Whatever else Simon has wrought in his sudden appearance on the broadcasting scene, he certainly hasn't hurt the price of AB-PT's stock. The broadcast-motion picture theater exhibitor company issue was one of the big gainers in the TELEVISION MAGAZINE index to television-associated stocks. Its closing price was 9% higher on March 14 than it was on February 14. Does that reflect Simon's money? It's anyone's guess, but in light of what happened to the AB-PT stock after March 13, when Simon's activity was first disclosed, it's a good possibility: by March 16 ABC-Paramount common closed at \$36.62 a share, up \$1.25 for the day.

Other big winners in TELEVISION MAGAZINE's monthly survey were the Goodwill Stations, showing a 46% increase in price, Subscription Television Inc. up 30%, United Artists registering an 18% jump, Papert, Koenig, Lois with a 28% gain, Motorola up 18%, MPO Videotronics up 19%, Wometco Enterprises up 15%, Time Inc. up 17% and Medallion Pictures up 14%.

In almost every case the upward fluctuation could be traced to either highly favorable earnings performances or the promise of same.

Wometco Enterprises Inc., for example, showed an earnings rise for the fifth year in succession. Earnings per share in 1963 went up 18% over 1962, the company announced.

Motorola Inc. was another record-breaker. Its net earnings for 1963 were \$12.9 million, or \$3.21 per share, reflecting an increase of about 6% over the \$3.03 per share earned in 1962.

MPO Videotronics, a major entry in the TV commercials field, showed earnings in fiscal 1963 of \$206,789, or 44 cents a share, compared with \$102,631, or 22 cents a share, in the previous year.

Time Inc. had even better news for its shareholders. In one swoop it announced record earnings for last year, proposed a 3-for-1 stock split and said its shares, now traded over-the-counter, may be listed on the New York Stock Exchange by late this month. The stock split is subject to stockholder approval at the annual meeting April 16. Last year's record profit was \$14,204,000, or \$6.55 a share, up from \$10,190,000, or \$4.76 a share, the year before.

Time Inc. also announced purchase of a "less than 25%" interest in British Telemeter Home Viewing, a pay TV company scheduled to conduct pay TV experiments in South London using the Paramount Pictures-owned International Telemeter wired system.

Meanwhile, Subscription Television

Inc. (a newcomer to TELEVISION's index), one of the domestic breed of pay TV companies, due to begin operations in California in July, was up almost three points, showing a striking 33% increase in price. The company has plunged heavily into a public relations campaign in recent months and apparently the promotion is beginning to pay off in market reaction.

Medallion Pictures, another over-the-counter stock, previously concerned mostly with the purchase of motion-picture packages for distribution to television, moved up in price, probably on the strength of its expansion into motion picture production. The company signed a \$2 million contract to produce full-length feature films in Italy.

The TELEVISION MAGAZINE index lost one company from its listing last month and has promise of gaining at least two. Transcontinent Television Corp. became a dropout when its stockholders, after the company received FCC endorsement of the move, approved the liquidation of the corporation and sales of all its assets with the exception of its Cleveland radio properties (see "Focus on Business," TELEVISION MAGAZINE, March 1964). Although Transcontinent came out ahead on the deal, it might have serious repercussions for other publicly-owned TV companies. The FCC has made it clear that Transcontinent's massive selloff of its broadcast holdings may be the last such transaction of its kind. (Yet within a week after the Transcontinent business was consummated, Capital Cities, a four TV station group, bid \$21 million for the five—two VHF, two AM and one FM—Goodwill Stations' radio and TV outlets. The offer is good enough to have shot Goodwill's stock up a whopping 46% in a month. The Goodwill board of directors has recommended that the offer be accepted. If it is Capital Cities will have to dispose of one of its VHF stations since it would then go over the FCC limit of five VHF outlets to a company.)

The two possible new members to the TV-associated stock index are the Communications Satellite Corp. (known as Comsat) and Cox Broadcasting Corp. Comsat, the company charged with developing the nation's global commercial communications system, is expected to offer investors 10 million to 11 million shares of stock this month. Cox Broadcasting is considering an offering of 25% of its stock to the public in the near future. Formation of the company, comprising 12 radio and TV stations and four CATV companies, was approved by the FCC last month. Incorporated in Georgia, Cox Broadcasting has more than \$31.5 million in assets. **END**

VISIT US WHILE
AT THE N.A.B.
CONVENTION

CONRAD
HILTON
HOTEL

Suites 1319A & 1320A

R. C. CRISLER
AND CO., INC.

Business Brokers for
TV & Radio Properties

Licensed Securities
Dealers

Underwriting—
Financing

CINCINNATI

Richard C. Crisler,
Paul E. Wagner,
Alex Howard
5th/3rd Bank Building,
phone 381-7775

NEW YORK

733 Third Avenue,
Suite 2105,
phone
Murray Hill 7-8436



The Embassy of the United Arab Republic

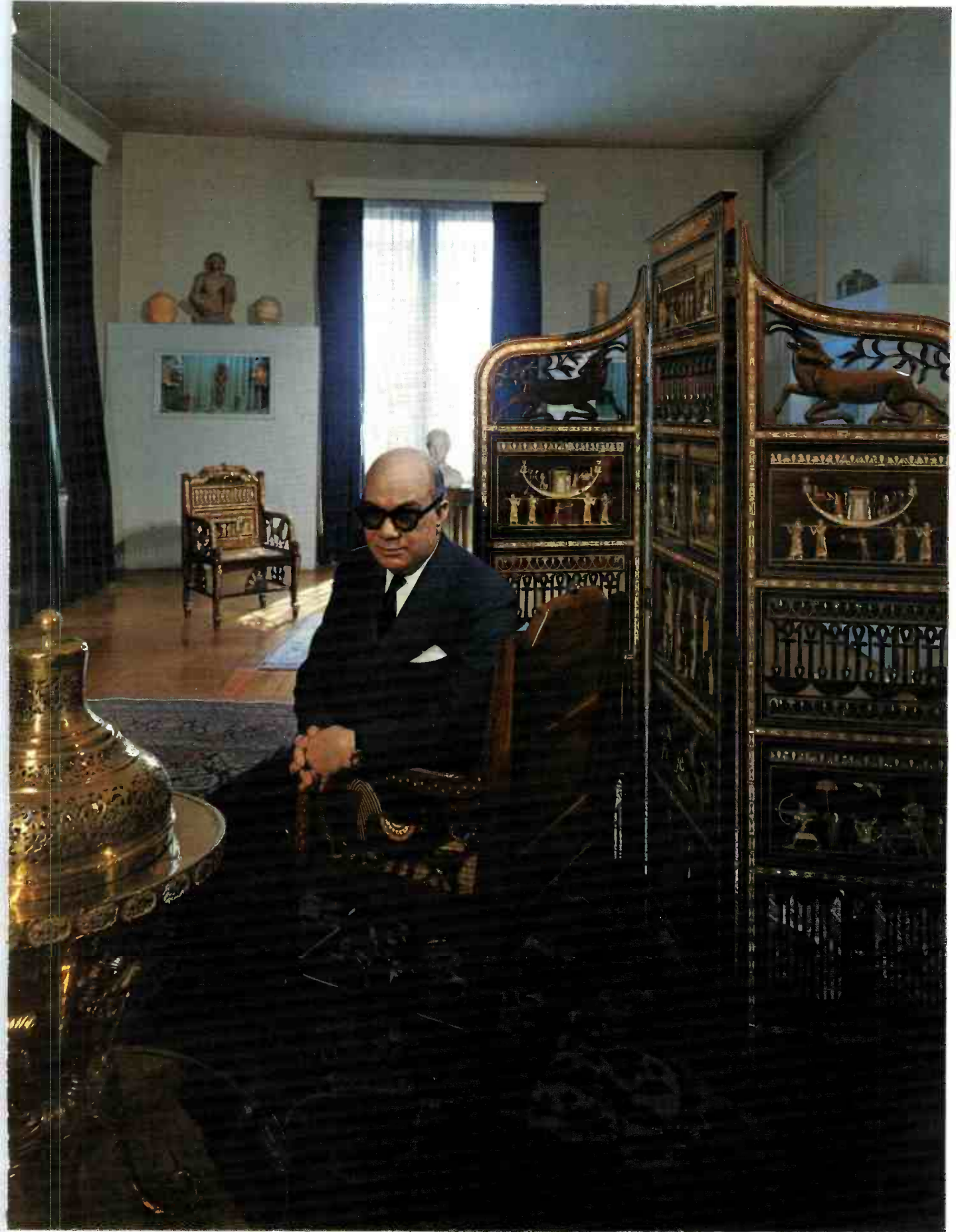
His Excellency, Dr. Mostafa Kamel, Ambassador
of the United Arab Republic to the United States,
in the Embassy museum room . . . another in the WTOP-TV
series on the Washington diplomatic scene.

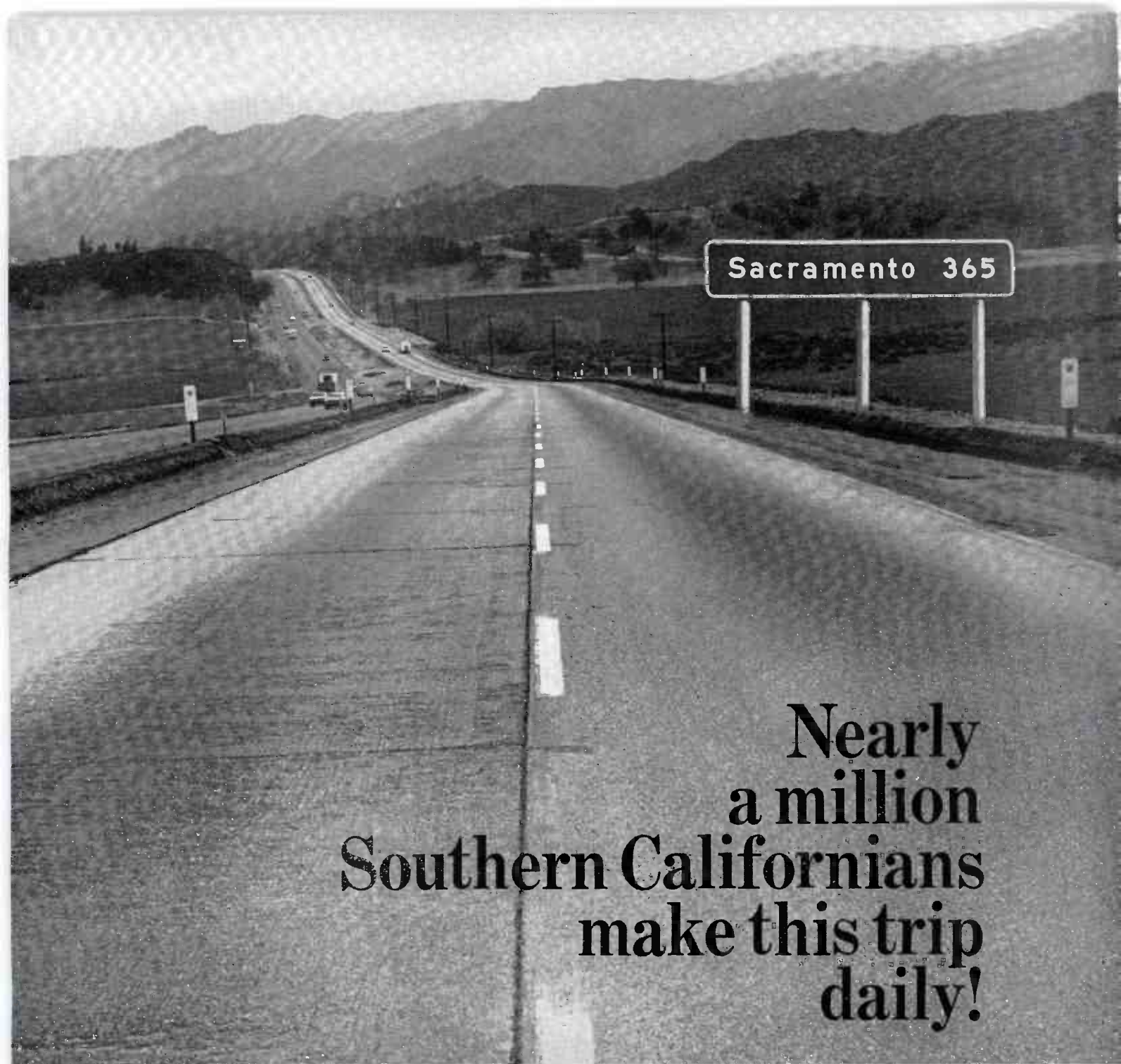


Represented by TVAR

**POST-NEWSWEEK
STATIONS** A DIVISION OF
THE WASHINGTON POST COMPANY

Photograph by Fred Maroon





Sacramento 365

Nearly
a million
Southern Californians
make this trip
daily!

At KNXT, good news travels fast and far. It has to... to keep Southern Californians up-to-the-minute on what's happening throughout their booming, multi-faceted state, the nation's largest.

Latest example: Channel 2's recently-established Sacramento News Bureau, the first and only news bureau established by a Los Angeles station in the state capital (365 miles away!). And the only California news bureau located right in the Capitol building. Each weeknight, on "The Big News" (which reaches more homes per quarter hour than all competing local news broadcasts combined*), viewers are taken to the

Capitol via special filmed reports. For the first time, audiences are in close touch with the Governor, members of the State Assembly (50% of whom are from the KNXT coverage area) and other state officials for immediate word on matters of vital concern to themselves and their community.

KNXT's Sacramento News Bureau typifies local television that ranges far and wide to hit home. Thus, Southern Californians seeking a clear picture of important events—world, national and local—need travel only as far as Channel 2 on the dial. That's one reason they make that trip so often.

CBS Owned • Channel 2, Los Angeles • Represented by CBS Television Stations National Sales

 **KNXT**

*Latest ARB estimates, subject to qualifications which KNXT will supply on request.

FOCUS ON NEWS

A bonanza in 1963
TV ad billings,
a hangover in what
to do about
commercial "abuses"

NOT all the industry news last month was made by broadcast clutter, what to do about cigarette advertising and the latest scheme out of the FCC. Quietly, the figures came out on what television advertising amounted to last year. The amount: an estimated \$2.062 billion, up 8.7% over 1962's \$1.897 billion and the first time TV has made it over the magic \$2 billion mark. In national billings (network and spot) TV's year came to \$1.703 billion, up 11.2% over 1962's \$1.520 billion.

TV's share of national advertising investments in major media (excluding such giants as direct mail and point-of-purchase) is now figured at 44%, up from 42.5% in 1962, 40.3% in 1961.

Network gross time billings in 1963, according to the Television Bureau of Advertising, rose \$33.9 million, hit \$832,736,800, up 4.2% over 1962 billings.

The mightiest gain came in gross time billings in spot. TvB figures the increase at \$149.8 million. This zoomed spot to \$871,063,000, an increase of 20.8% over 1962.

How the networks fared in 1963: ABC-TV billed \$214,593,600, up 4.6% over 1962's \$205,224,300. CBS-TV, with \$325,609,900, was up 4.5% over 1962's \$311,709,800. NBC-TV billed \$292,533,300, up 3.8% over \$281,874,000 in 1962.

Daytime billings were up 8.9% to \$278,071,700. Nighttime was up 2% to \$554,665,100.

The four-day cancellation of advertising last November after the assassination of President Kennedy seemed to have little effect on the network billings picture.

Network billings decreased 8.2% in November vs. the same month in 1962, but December billings were up 7.6%, a heavying in business traceable to advertiser "make-goods."

Trade estimates of where TV stands in overall U.S. ad volume, as reported by TvB, shows the medium (network, spot and local) making up an estimated 15.8% of total ad volume, pegged in 1963 at \$13.050 billion, up

from TV's 15.3% in 1962, 14.3% in 1961.

Rounding out television's latest record year, TvB estimates that 1963's daily average viewing per TV home reached 5 hours and 13 minutes. The viewing estimate in 1962 was 5 hours and 6 minutes. The time the average TV home spends viewing has now topped the 5-hours-a-day level for eight consecutive years.

■ While TV advertising came on strong in 1963, the whole subject—from over-commercialization to concern over cigarette commercials—is under extensive discussion by broadcasters, advertising agencies, advertisers and the government.

The House of Representatives late in February voted overwhelmingly to adopt Representative Walter Rogers' (D-Tex.) bill (HR 8316) to prohibit the FCC from setting commercial standards through rulemaking.

Broadcasters had worked hard for the 317-43 victory vote but it is no insurance against further government action on over-commercialization. The FCC, seeing defeat coming, had switched its tack weeks before the House vote to attacking alleged commercial abuses on a case-by-case basis.

FCC Commissioner Robert E. Lee, the man who started the row over commercial time standards, has been speech-

making on his interpretation of the debate and House vote on HR 8316. He feels that it all constitutes a "clear direction" to examine advertising "excesses" in detail when broadcasters seek renewal of their licenses, the case-by-case approach.

And the FCC obviously sees it Lee's way also. Last month the commission sent letters to eight Florida radio stations questioning them about their commercial policies. The stations' licenses were due for renewal Feb. 1 but the FCC has put their applications on the deferred list until the questions it asked are answered.

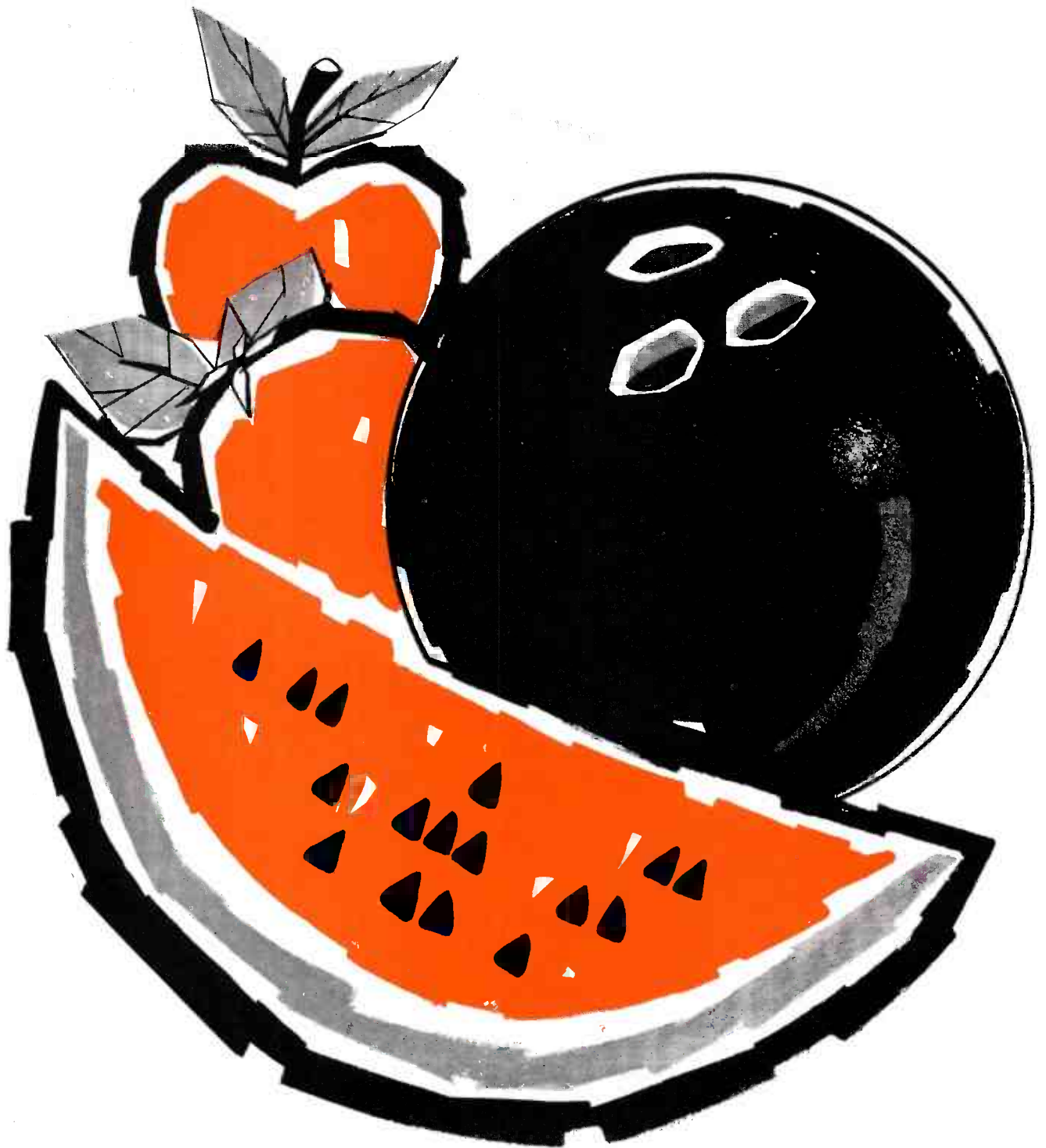
The FCC, according to Chairman E. William Henry, is still in the "fact-finding stage" in its approach to the over-commercialization question and "no judgments have been made." The commission, however, isn't steering far off its original course.

The National Association of Broadcasters, meanwhile, off on its own drive to clean up clutter, loud commercials, exaggerated claims and cigarette appeals to youth—through self-regulation within broadcasting—gives every indication of attacking things through its TV code, strengthening old standards and making new ones.

The NAB's new code authority director, Howard H. Bell, says the association is studying machinery to step up its surveillance of copy claims and the data used to support such claims. Bell believes that the entire question of commercial content—the issue of "believability"—presents more serious problems for both broadcasters and agencies than the problems of over-commercialization or "clutter" which already are under study.

Bell feels that the debate over clutter tends to divert attention from the broader issue of what the public thinks about the commercials it sees and hears. He says the NAB is exploring the possibility of "some sort of central clearing house for commercial copy and some further means of checking supporting data in the area of product claims." The NAB is

in the Spring and Summer...



the re-runs of

CHAMPIONSHIP BOWLING

rank within one point of Fall
and Winter ratings and sells
at 50% of the first-run price!

*for a spring and summer replacement
why not slot in CHAMPIONSHIP BOWLING?*

It's time for spring cleaning. So, when you wind up your winter TV time slots fill them with this bright fresh summer-time replacement. On a Saturday or Sunday afternoon CHAMPIONSHIP BOWLING rates favorably with the Game-Of-The-Week baseball . . . and often even better! For ten years blue chip sponsors, who buy participations in TV sport shows, have learned that there is no "summer slump" when CHAMPIONSHIP BOWLING goes to work for them. *And remember —you can buy the re-runs of CHAMPIONSHIP BOWLING at a real bargain figure.*

write, wire or phone

WALTER SCHWIMMER INC.

410 North Michigan Avenue, Chicago 11, Ill. • 312-467-5220

CHAMPIONSHIP BOWLING
Produced in cooperation with
AMF PINSPOTTERS, INC.



NEWS *continued*

also considering the establishment of a "scientific advisory council to serve in a consultative capacity to the code authority."

■ If clutter and believability are television's current problem children, cigarette advertising—on television and in all media—has to rank as a troubled sister.

On the heels of the U. S. Surgeon General's report linking cigarette smoking with health consequences, the Federal Trade Commission came out with a set of tough rule proposals that would regulate cigarette advertising and labeling. Friend and foe of the proposed rules trooped into FTC hearings last month to say "yea" or "nay" on regulation. Ad men and broadcasters were among the "nays."

TvB, as could be expected, voiced strong opposition (see "Playback," page 32) on the ground that a "vital stimulus to our economy would be destroyed." The TV ad group questioned whether "advertising would continue to exist as an economic stimulant if every advertisement were required to state or call attention to every possible risk that may



The TV networks, which carried an informal news conference with President Kennedy first in 1962, repeated last month with "A Conversation with the President: The First 100 Days," an hour taped interview with President Johnson and Eric Sevareid for CBS, David Brinkley for NBC, Bill Lawrence for ABC.

be connected with use of the product." It was noted, for example, that automobiles are involved in accidents.

The NAB, in a statement filed with the FTC, challenged the commission's legal authority to adopt the rules and warned that protracted litigation would subject broadcasters "to a serious dilemma between their commitments to advertisers and their public service interest obligations that may come into conflict."

The NAB expressed concern with the "possible health hazard in cigarette smoking" and the "promotional impact of advertising designed to encourage smoking, especially among young people," but it requested the FTC to "withdraw" its proposed rules and instead to "develop a report with appropriate recommendations to the Congress on the basis of consultation with all affected business groups and others interested in an atmosphere of calm and constructive cooperation to achieve a common objective in the public interest."

The major cigarette manufacturers did not appear at the FTC hearing but they endorsed the presentation made by the Tobacco Institute, spokesman for their hard-pressed industry.

WHERE IT HURTS MOST

Just what financial damage has been done the cigarette companies as a result of the current cigarette-health scare isn't clear. Previous smoking scares have caused sharp but temporary declines in sales. New York State cigarette tax figures point this up currently.

Cigarette tax receipts in New York dropped 18% in February (following the January release of the Surgeon General's report) but the tax yield for the first

week of March showed the downward trend reversing, off as little as 2% from March 1963 records.

But while cigarette sales may be picking up, the urge to regulate cigarette advertising may be growing. The New York City health commissioner, appearing before the FTC regulation hearings, warned that if the federal government does not act on cigarette ad reform—and act fast—the New York City Health Department may, in the area under its jurisdiction.

The prospect is, in addition to the national regulation fire, a lot of city and state regulatory wars. Just how this will affect cigarette advertising placed in local media, and what those media will do in the face of local rules, is yet another question to be answered.

■ The FCC last month, continuing its crusade to make UHF television a going thing, asked the heads of the three networks to meet with it for a discussion of various proposals for helping UHF stations.

The FCC wants information and an exchange of views on a program-sharing plan and market-sharing arrangement, each one cutting deep into present network program and affiliation policies.

Under the program-sharing plan, advanced by Commissioners Kenneth A. Cox and Robert E. Lee, stations in the top 18 markets having two VHF stations would be prohibited from taking more than one-third of their programming from one network. This would force the networks to spread their programming around to the UHF station in the market.

The market-sharing plan, devised by ABC, would require the networks to share equally among themselves the VHF and UHF affiliates in the top 18 two-VHF station markets. This would require CBS and NBC to surrender some VHF affiliates to ABC and take UHF stations as replacements. ABC has only five VHF affiliates in the 18 markets. (Among the 18 markets are the seven where the commission rejected VHF drop-ins as a solution to the problem of providing additional service.)

Leonard Goldenson, president of ABC, is particularly warm to any discussion that would help his network achieve parity with CBS and NBC. Robert Sarnoff, chairman of NBC, and Frank Stanton, president of CBS, have also agreed to meet with Henry but are expected to spend their time opposing any program or market sharing plans. Dr. Stanton was reluctant even to meet on the subject, holding that he was fundamentally opposed to the proposals and that no purpose would be served in his discussing the specifics of either one. **END**

avoid the risk of negotiating on your own

Any media transaction presents an element of hazard as well as opportunity. We have the specialized knowledge, insight and experience that both buyer and seller need to do business in a complex area. To minimize the risk and magnify the opportunity, consult Blackburn.

BLACKBURN & COMPANY, INC.

Radio • TV • Newspaper Brokers

WASHINGTON, D. C.: RCA Building, FE 3-9270
CHICAGO: 333 N. Michigan Avenue, FI 6-6460
ATLANTA: Healey Building, JA 5-1576
BEVERLY HILLS: Bank of America Bldg., CR 4-8151



Hour-long
explosive
action
in color...
for Fall telecasting!

EMPIRE

starring RICHARD EGAN

32 exciting dramas
already sold to these
Metromedia stations...
WNEW-TV, New York,
WTTG, Washington, D.C.,
KTTV, Los Angeles.

For details contact

SCREEN  **GEMS**

FOCUS ON PEOPLE

CHARLES H. BROWER
Chairman of the Board
BBDO



THOMAS C. DILLON
President
BBDO

BBDO last month handed out new executive titles. **Charles H. Brower**, agency president since 1957, was elected chairman of the board, an open post. **Thomas C. Dillon** moved up from executive V.P. and general manager to president, and **McDonald Gillespie**, V.P. and management supervisor, became executive V.P. Brower continues as chief executive officer.

Brower joined BBDO's forerunner agency, The George Batten Co., in 1928 as a copywriter. Dillon started at BBDO-Minneapolis in 1938 and Gillespie joined the agency in 1944 as an account executive.

FRED W. FRIENDLY
President
CBS News



RICHARD S. SALANT
V.P., Special Assistant
to the President
CBS Inc.

CBS last month lined up its fall schedule and turned to shuffling executive manpower. **Fred W. Friendly**, executive producer of *CBS Reports*, was made president of CBS News and **Richard S. Salant** was elevated to a new 20th-floor post with CBS Inc. as V.P. and special assistant to president Frank Stanton.

Friendly joined CBS in 1948 and teamed with Edward R. Murrow to produce a range of documentary programming. His appointment is seen as a new CBS move to regain ground lost to NBC News.

Salant headed CBS News since February 1961, was previously a CBS Inc. V.P. and lawyer for nine years.

ROBERT F. LEWINE
Partner
Creative Management
Associates



HUNT STROMBERG JR.
Vice President-Programs
CBS-TV Hollywood

When **Robert F. Lewine** became V.P.-programs, CBS-TV Hollywood in April 1962, friends asked him if he was going to sell his New York apartment. "No," said Lewine, "you never know how long you'll be in one place." Last month, Lewine, who traveled from key programming jobs with ABC-TV to NBC-TV, ran out of networks. Resigning at CBS, he became partner in Freddie Fields' Hollywood talent agency, Creative Management Associates.

Stepping up to replace Lewine: **Hunt Stromberg Jr.**, CBS West Coast program man since 1956, V.P. for CBS Hollywood program development since 1960.

DRAPER DANIELS



EMERSON FOOTE
Chairman of the Board
McCann-Erickson

When veteran ad man **Draper Daniels** joined McCann-Erickson last September, after quitting his government post as coordinator of export expansion, he was made M-E's executive V.P. in charge of the central region, and he left for Chicago vowing to make the Midwest a "hot" territory for the agency. It evidently hasn't worked out. Daniels has quit his job after five months. His high-level replacement: M-E chairman **Emerson Foote**, who is now taking direct responsibility for the Chicago office himself.

JAMES E. CONLEY
President
ABC-TV Spot Sales



ABC-TV Spot Sales, run since April 1962 by **Theodore F. Shaker** while he also served as president of the ABC-TV stations division, last month moved up its executive V.P., **James E. Conley**, to president. Shaker will now devote all of his time to other ABC-TV O&O activity.

Before joining ABC in 1962, Conley had been general sales manager of WCAU-TV Philadelphia, an account executive with CBS-TV Spot Sales and national sales manager of WISH-TV Indianapolis.

What do these 182 stations have in common?

WCBS-TV New York • **WCAU-TV** Philadelphia • **KTVT** Dallas-Fort Worth • **WXYZ-TV** Detroit • **WBBM-TV** Chicago • **WTCN-TV** Minneapolis-St. Paul • **KNXT** Los Angeles • **WJZ-TV** Baltimore • **WSYR-TV** Syracuse • **WAIL-TV** Atlanta • **KTUL-TV** Tulsa • **KYW-TV** Cleveland • **WBAY-TV** Green Bay • **WTMJ-TV** Milwaukee • **KLZ-TV** Denver • **KGO-TV** San Francisco-Oakland • **W-TEN** Albany-Schenectady-Troy • **WKBW-TV** Buffalo • **WTIC-TV** Hartford-New Haven • **WPRO-TV** Providence • **WHEC-TV** Rochester • **WBRE-TV** Scranton-Wilkes Barre • **WATE-TV** Knoxville • **WREC-TV** Memphis • **WTVJ** Miami • **WKRQ-TV** Mobile • **WOAI-TV** San Antonio • **WNEM-TV** Flint-Saginaw-Bay City • **WLW-TV** Cincinnati • **WJIM-TV** Lansing • **WTAE** Pittsburgh • **KCMO-TV** Kansas City, Mo. • **WKOW-TV** Madison • **WMBD-TV** Peoria • **WTVQ** Rockford • **KAKE-TV** Wichita • **KERO-TV** Bakersfield • **KHVH-TV** Honolulu • **KIFI-TV** Idaho Falls • **KLAS-TV** Las Vegas • **WBOC-TV** Salisbury, Md. • **KOIN-TV** Portland, Ore. • **KFMB-TV** San Diego • **KING-TV** Seattle-Tacoma • **KREM-TV** Spokane • **WTVH** Peoria • **WMTV** Madison • **WFIE-TV** Evansville • **WRGB** Albany-Schenectady-Troy • **WMAR-TV** Baltimore • **WINR-TV** Binghamton • **WABI-TV** Bangor-Presque Isle • **WBZ-TV** Boston • **WBEN-TV** Buffalo • **WCAX-TV** Burlington • **WTPA** Harrisburg-Lancaster • **WNHC-TV** New Haven-Hartford • **WGAN-TV** Portland, Me. • **WJAR-TV** Providence • **WOKR** Rochester, N.Y. • **WWLP** Springfield-Holyoke • **WRDW-TV** Augusta, Ga. • **WAPI-TV** Birmingham • **WCIV-TV** Charleston, S.C. • **WALB-TV** Albany, Ga. • **WBTV** Charlotte • **WRCB-TV** Chattanooga • **WCCA-TV** Columbia • **WRBL-TV** Columbus • **WBTW** Florence, S.C. • **WLOS-TV** Greenville-Spartanburg-Asheville • **WAFG-TV** Huntsville • **WFGA-TV** Jacksonville • **WBIR-TV** Knoxville • **WAGA-TV** Atlanta • **WMCT-TV** Memphis • **WLBW-TV** Miami • **WJHG-TV** Panama City • **WCOV-TV** Montgomery • **WLAC-TV** Nashville • **WTAR-TV** Norfolk • **WTVD** Raleigh-Durham • **WDBJ-TV** Roanoke • **WTVT** Tampa • **WTWV** Tupello • **WITN-TV** Washington, N.C. • **KRBC-TV** Abilene-Sweetwater • **KALB-TV** Alexandria, La. • **KFDA-TV** Amarillo • **KFDM-TV** Beaumont-Port Arthur • **KATC** Lafayette, La. • **KPLC-TV** Lake Charles • **KSWO-TV** Wichita Falls • **KATV** Little Rock • **WWL-TV** New Orleans • **KOSA-TV** Odessa-Midland • **KCTV** San Angelo • **KTBS-TV** Shreveport • **WJRT** Flint-Saginaw-Bay City • **WWTW** Cadillac-Traverse City • **WSAZ-TV** Charleston-Huntington • **WKRC-TV** Cincinnati • **WLW-TV** Columbus, Ohio • **WLW-D** Dayton • **WTVW** Evansville • **WBOY-TV** Clarksburg • **WOOD-TV** Grand Rapids-Kalamazoo • **WTTV** Indianapolis-Bloomington • **WFBG-TV** Johnston-Altoona • **WILX-TV** Lansing • **WKYT** Lexington • **WIMA-TV** Lima • **WAVE-TV** Louisville • **WLUC-TV** Marquette • **KDKA-TV** Pittsburgh • **WTOL-TV** Toledo • **WSTV-TV** Wheeling-Steubenville • **WKBN-TV** Youngstown • **KCMT** Alexandria-Minn. • **KROC-TV** Rochester, Minn. • **KFYR-TV** Bismark • **KFVS-TV** Cape Girardeau • **WMT-TV** Cedar Rapids-Waterloo • **WCIA** Champaign-Danville • **WHBF-TV** Davenport-Rock Island-Moline • **WHO-TV** Des Moines-Ames • **KDAL-TV** Duluth-Superior • **WEAU-TV** Eau Claire • **KXJB-TV** Fargo • **KHOL-TV** Kearney-Holdrege • **KMBC-TV** Kansas City, Mo. • **KOLN-TV** Lincoln • **KGLO-TV** Mason City • **WITI-TV** Milwaukee • **KXMC-TV** Minot • **KNOP-TV** North Platte • **KETV** Omaha • **KTVO** Kirksville • **WEEK-TV** Peoria • **WREX-TV** Rockford • **KMOX-TV** St. Louis • **WDAY-TV** Fargo • **KENI-TV** Anchorage • **KGGM-TV** Albuquerque • **KVOS-TV** Bellingham • **KAVE-TV** Carlsbad • **KHSL-TV** Chico-Redding • **KKTU** Colorado Springs • **KVAL-TV** Eugene • **KFAR-TV** Fairbanks • **KMJ-TV** Fresno • **KREX-TV** Grand Junction • **KRTV** Great Falls • **KGMB-TV** Honolulu • **KVTV** Sioux City • **KELO-TV** Sioux Falls • **WNDU-TV** South Bend-Elkhart • **WSAU-TV** Wausau • **KARD-TV** Wichita • **KID-TV** Idaho Falls • **KSHO-TV** Las Vegas • **KLYD-TV** Bakersfield • **KBES-TV** Medford • **KPHO-TV** Phoenix • **KGW-TV** Portland, Ore. • **KCRL** Reno • **KIVA** Yuma • **KIMA-TV** Yakima • **KCHU-TV** San Bernardino • **KMVT** Twin Falls • **KGUN-TV** Tucson • **KCPX-TV** Salt Lake City • **KSBW-TV** Salinas-San Jose • **KOVR** Sacramento-Stockton • **KOGO-TV** San Diego • **WAGM-TV** Bangor-Preque Isle • **WDAU-TV** Scranton-Wilkes Barre • **WTOP-TV** Washington, D.C. • **KENS-TV** San Antonio • **WSBT-TV** South Bend-Elkhart • **KTNT-TV** Seattle-Tacoma • **KXLY-TV** Spokane

... Columbia Post-'48 features!

Distributed exclusively by

SCREEN  GEMS

FOCUS ON PEOPLE

continued



RICHARD HARPER
Director
Samuel Goldwyn Pictures Ltd.

Richard Harper, an 18-year veteran with MGM, an organizer of MGM-TV and sales director of its TV syndication organization, last month was named to head the newly-formed Samuel Goldwyn Pictures Ltd., the TV distribution and production arm of Samuel Goldwyn Studios.

Harper moves to Goldwyn as director of television and theatrical activities, a sparkplug job that requires getting Goldwyn moving in a field the film maker has held back from. Goldwyn only last month opened up 26 of its 60 feature films for TV sale.

Harper will supervise the sale of Goldwyn features to TV, direct theatrical reissue and get the studio into TV production work.

ROLLO W. HUNTER
Vice President,
Broadcast Division
MacManus, John & Adams



SAMUEL S. SCOTT
Vice President, Media Director,
Director of Radio-TV department
Erwin Wasey, Ruthrauff & Ryan

Rollo W. Hunter, V.P. and director of TV-radio at Interpublic subsidiary Erwin Wasey, Ruthrauff & Ryan's eastern and central divisions and an EWR&R broadcast specialist since 1952, last month moved over to MacManus, John & Adams as a broadcast division V.P.

The resulting realignment at EWR&R: **Samuel S. Scott**, V.P. and media director, also becomes director of the radio-TV department in charge of programing, network negotiations, station relations. **Eugene F. Taylor**, V.P. and creative director, supervises commercials.

JOHN SCOTT KECK
Vice President and Director,
Broadcast Programing & Facilities
Needham, Louis & Brorby



BLAIR VEDDER
Vice President,
Media and Programing
Needham, Louis & Brorby

Needham, Louis & Brorby, with TV billings at about \$25 million, last month consolidated its Chicago media and TV-radio departments, recognizing "the increasing integration between broadcast buying and programing."

The consolidated operation is headed by **Blair Vedder** as V.P. in charge of media and programing, moving from V.P. and director of media. **John Scott Keck**, who had been TV-radio programing V.P., becomes V.P. and director of broadcast programing and facilities. **Gordon F. Buck** was also named as V.P. and director of media.

LAMONT L. THOMPSON
General Manager
WBZ-TV Boston



Lamont L. Thompson takes over as general manager of WBZ-TV Boston this month replacing **James E. Allen**, recently promoted to an executive position at Westinghouse Broadcasting, New York. Thompson had been exec. V.P., TvAR.



GEORGE W. NORTON IV
President
George W. Norton Stations

George W. Norton IV, son of the late George W. Norton Jr., who died in February, was elected president and chief executive of the George W. Norton Stations (WAVE-AM-TV Louisville, WFIE-TV Evansville, Ind. and WFRV Green Bay).

WALTER E. BARTLETT
Vice President in Charge of TV
Crosley Broadcasting

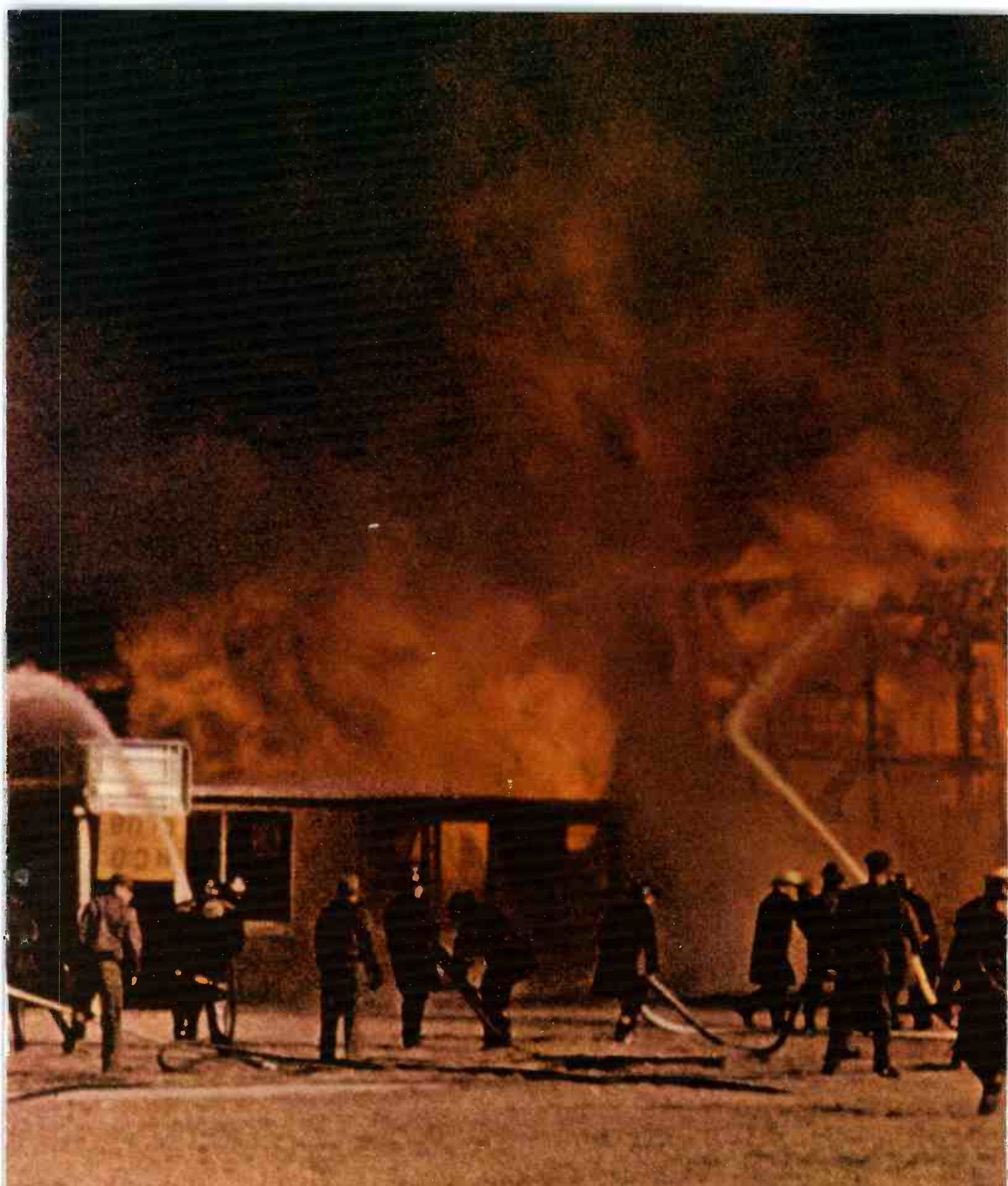


Walter E. Bartlett, V.P. and general manager, WLWC Columbus, has been made V.P. in charge of television for Crosley Broadcasting, Cincinnati. **Richard E. Reed**, WLWC sales chief, replaces him as general manager of the Ohio stations.



CHARLES C. BEVIS JR.
Director of Operations
Polaris Broadcasting

Charles C. Bevis Jr., executive director of Association on Broadcasting Standards, resigned to become director of operations for Polaris Broadcasting, a three-TV, three-radio station group in Chicago. Bevis was with NBC for 23 years.



Fire at O'Hare Field, March 9, 1963. Discovered and reported by a WGN news cameraman at 8:30 a.m. This photograph was made from one frame of the actual 16 mm color newsfilm ...enlarged 43 times!

**THE BEST
MOVIE LINE-UP
IN BALTIMORE
IS ON CHANNEL 2**

EXCLUSIVE - 6 NIGHTS A WEEK!

Night after night famous stars appear in their most memorable roles on WMAR-TV. Many of these features are FIRST RUN! The WMAR-TV current library of over 700 titles includes such famous packages as 7 Arts, Screen Gems, 20th Century and others. Top films—backed by a heavy barrage of daily newspaper advertising and on-air promotion—is the combination that builds audiences for your product or service!



SATURDAYS, 11 PM

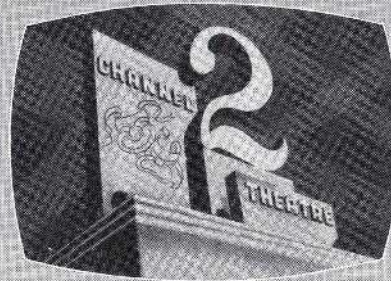
"FROM HERE TO ETERNITY", Burt Lancaster, Deborah Kerr
 "BELL, BOOK AND CANDLE", James Stewart, Kim Novak
 "THE EDDY DUCHIN STORY", Kim Novak, Tyrone Power
 "JUBAL", Glenn Ford, Ernest Borgnine
 "THE KEY", William Holden, Sophia Loren
 "THE LAST ANGRY MAN", Paul Muni, David Wayne



FRIDAYS, 11:20 PM

"MAN ON A TIGHTROPE", Fredric March, Terry Moore
 "THE DESERT FOX", James Mason, Sir Cedric Hardwicke
 "THERE'S NO BUSINESS LIKE SHOW BUSINESS", Marilyn Monroe
 "PEOPLE WILL TALK", Cary Grant, Jeanne Crain

PLUS - MONDAYS THROUGH FRIDAYS...



**MONDAYS THROUGH THURSDAYS,
11:20 PM**

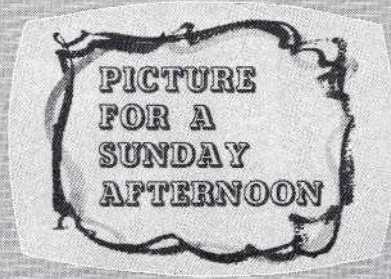
Drama, mystery, adventure, romance selected from the same great packages.

AND SUNDAYS...



4:30-5:55 PM

Featuring the best of
 "BOMBA THE JUNGLE BOY"
 "BOWERY BOYS"
 "SCIENCE FICTION THEATRE"



12 NOON

"MISTER ROBERTS", Henry Fonda, James Cagney
 "THE SEARCHERS", John Wayne, Natalie Wood
 "DRUMS", Raymond Massey, Sabu
 "KNIGHT WITHOUT ARMOUR", Mariene Dietrich

In Maryland Most People Watch

WMAR-TV 

CHANNEL 2 SUNPAPERS TELEVISION
 TELEVISION PARK, BALTIMORE, MD. 21212
 Represented Nationally by THE KATZ AGENCY, INC.





Color in Chicago is WGN-TV

Now news in color! Thanks to a special service of fast color film processing, color newsfilms are now part of our regular schedule.

This is another example of the depth of our interest in the expanding world of color. WGN Television generates more color programming than any other station in the Chicago market. A colorful 2532 hours in 1963 including, for the fourth year, 123 major league baseball games. There will be more in 1964. That's why we say...

**WGN
IS
CHICAGO**

the most respected call letters in broadcasting

LETTERS

I'm finding TELEVISION becoming more and more a quality publication, and a constant source of informed, intelligent background information on the industry—information which helps me considerably in my work. The excellent profile on Jim Aubrey in the March issue is a case in point. And your recent in-depth studies on ETV and color TV were good pieces of reporting.

To use a hackneyed phrase—keep up the good work. DEL CARNES *Radio-TV Editor*, The Denver Post, Denver.

I thank you. As a young man just getting his feet wet in this business I've found TELEVISION MAGAZINE to be somewhat of an extension course for learning. On a day-to-day basis, assorted trades naturally serve as a source of information; however, for a clear-cut crystallization of facts and information on a monthly basis, nobody, but nobody, measures up to your publication. BRIAN J. LANTIN *General Artists Corp., New York*.

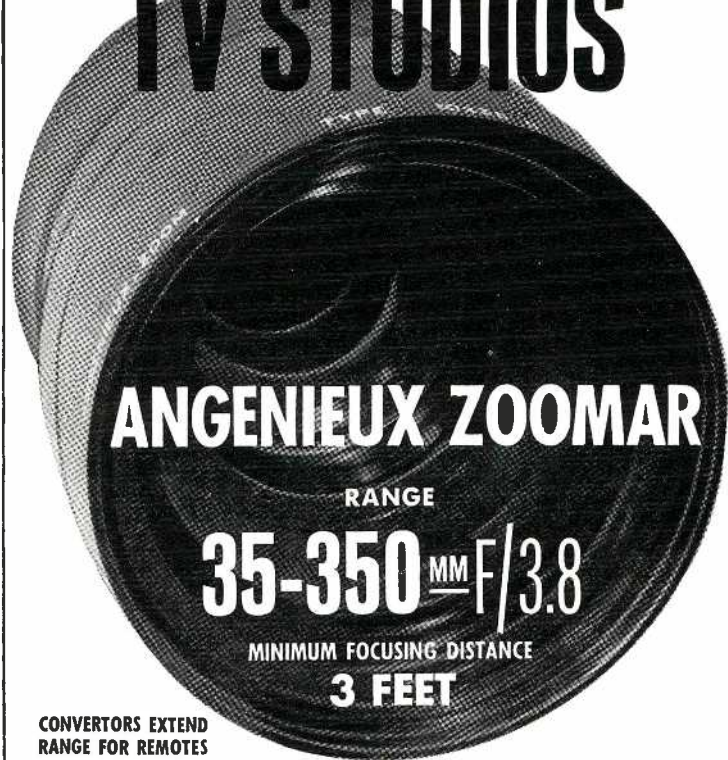
There is a most excellent article on educational television in the February 1964 issue of TELEVISION. I can make immediate use of 100 copies of a reprint of this article. How soon can you supply this quantity and what will be the price? A. F. KNOWLES *Executive Secretary, Metropolitan Educational Television Association of Toronto*.

[Editor's Note: They're available. Now. At 25 cents each.]

I recently found an article from your magazine dated June 1963 and entitled "The Computers Move In on Advertising." It had been in our research library files for some time and was badly torn and unreadable. I am very interested in obtaining two copies of this article for use by our account personnel. I feel they would find this article interesting and informative. Could you send me two reprints or inform me as to how they can be obtained? SONJA WIRSING *Assistant Director Marketing Services, Grey Advertising Inc., Beverly Hills, Calif.*

[Editor's Note: Also available at 25 cents each. Write Readers' Service.]

DOUBLE THE SIZE OF TV STUDIOS



CONVERTORS EXTEND RANGE FOR REMOTES

- 2¼ to 22½ inches
- 3.6 to 36 inches
- 5.7 to 57 inches

INTERCHANGEABLE ALL IMAGE ORTHICON CAMERAS

ZOOM ROD CONTROL SERVO CONTROL

The Angenieux-Zoomar lens effectively doubles the size of TV studios because of its 35mm. wide angle view and 3 foot minimum focusing distance. With cameras operating closer to the talent or in confined sets, you zoom from a cover shot of three people to an area of 3 x 4 inches. Contrast and resolution equivalent to fixed focus lenses. See these lenses in use at the NAB CONVENTION Booth 8E

JACK A. PEGLER • BILL PEGLER

TELEVISION ZOOMAR COMPANY

500 Fifth Ave., Rm. 5520 • New York N.Y. 10036 • Area Code 212, BRyant 9-5835

Please Send Me
TELEVISION
MAGAZINE

Every Month

- 1 YEAR \$5.00
 2 YEARS \$9.00
 3 YEARS \$12.00

Group Rates

\$3.00 each for ten or more
 \$3.50 each for five or more

BILL CO. BILL ME

Add 50c per year for Canada
 \$1.00 for foreign

NAME _____

COMPANY _____

ADDRESS _____

CITY _____

ZONE STATE _____

Send to home
 ADDRESS _____

PUBLISHED BY
 TELEVISION MAGAZINE CORP.
 444 MADISON AVE., NEW YORK 22, N.Y.

PREDICTION FOR 1964:

**This will be the local TV station's
most popular program!**



3M announces the first comprehensive program to help TV stations, advertisers, agencies create new profits with video tape!

Now, for the first time, local tv stations, tape producers, advertisers and agencies can receive real assistance in creating and producing better-selling commercials on video tape.

Here is a complete program that includes both professional demonstration and reference materials from 3M, maker of SCOTCH® BRAND Video Tape. Local tv stations and tape producers will be able to offer expanded production counsel and services. They can provide practical materials to help advertisers take full advantage of video tape's production convenience and versatility, "live" picture quality, and the speed, certainty, flexibility that only tape can provide.

A few of the new materials: A 25-minute demonstration tape shows production techniques, actual commercials, explains tape's

benefits. The "Comparator," a pocket-size quick reference guide to the relative advantages of tape, live and film production for tv commercials. "The Television Producer," a deluxe 50-page encyclopedic workbook of how-to tape production information. The program includes industry achievement recognition, many additional pieces of helpful literature.

Ready to let this program help you? Call your local tv station or tape producer. They have already received full presentations of this program, have many of the new 3M materials in their hands.

SCOTCH® IS A REG. TM OF 3M CO., ST. PAUL 19, MINN. ©1964, 3M CO.

Magnetic Products Division 

McEvoy:
On newspapers
plus TV

TvB:
On labeling
cigarette
commercials

Fatt:
On government
regulation

New York Times:
On curbing
commercials

May:
On equal speech
for business

Alexander:
On broadcast
news departments

A MONTHLY MEASURE OF COMMENT AND CRITICISM ABOUT TV



Newman F. McEvoy, senior vice president of Cunningham & Walsh Inc., before the N. Y. Chapter of the American Association of Newspaper Representatives at Carnegie Hall in New York.

I AM no publisher's Pollyanna. But I think that there may be opportunity for a breakthrough for newspapers and the time may be ripe. Why should I be so optimistic? Well, here are some reasons which have been making all of us in advertising agencies take stock of the media situation. These reasons relate fundamentally to TV.

I do not suggest that TV is lacking in any respect. It is a tremendous communications force. It is an exciting, dynamic medium for entertainment and advertising and, much as certain publishers might hate to admit, for news as well.

However, even TV has its weak points.

And great as TV is, it can be used to better advantage in so many instances when it is used *with* newspapers.

In this benign frame of reference, where we throw bouquets to TV while we also look at it from all angles, I make the following points:

1. You can't take it with you.

No matter how delightful we advertising agency fellows make our TV commercials, they are elusive. Last night's 60-second announcements on *I've Got A Secret* or "Safecracker" (*Monday Night Movie*) or *Sing Along With Mitch* did a tremendous job in reaching audience. I assume that last night was typical; if so, these programs reached 15 million, 10 million and 8 million homes during the average minute on the air. But no matter how pleasant the message, no matter how artfully con-

trived the selling device, the message is gone. *You can't take it with you on TV.*

Does this suggest that last night's commercial can be reactivated, reinforced, revitalized in today's newspaper? I feel strongly that there is a great opportunity for advertisers in making two and two add up to five . . . in taking last night's commercial (which has gone forever) and combining it with a printed reminder in today's paper (a reminder which Mrs. Jones can take with her on her shopping expeditions). Does this suggest that two competing media can work hand-in-glove to make for better advertising?

2. How about this problem of over-commercialization of which we hear so much?

The National Association of Broadcasters has deliberated at length on this subject. The gist of a recent pronouncement was that the advertiser may be suffering whenever three commercials are run back-to-back. In my long experience of looking at newspapers and hearing comments pro and con regarding their make-up, I have never heard it suggested that the newspaper is anything other than a busy forum for selling. There are many reasons to believe that the busier the pages, the more attractive to the buyer.

We advertising agency people are concerned with the suggestions that our TV commercials are less effective when they run in sequence with other commercials. We are looking not only at over-commercialization but even more attentively at the problem of clutter—that melange of show promotion announcements, trailers, credits and public service announcements which interrupt and attenuate interest at the very time when we most desire to command the attention of viewers. We are suggesting that these interruptions, these elements which are extraneous—and certainly not generally related to the entertainment portion of the program—may even drive the viewer to the refrigerator for another beer, may even, perish the thought, divert attention from our advertising.

3. Another timely look at TV—why is the quaint philosophy behind the piggyback announcement being questioned increasingly?

Again, the members of the National

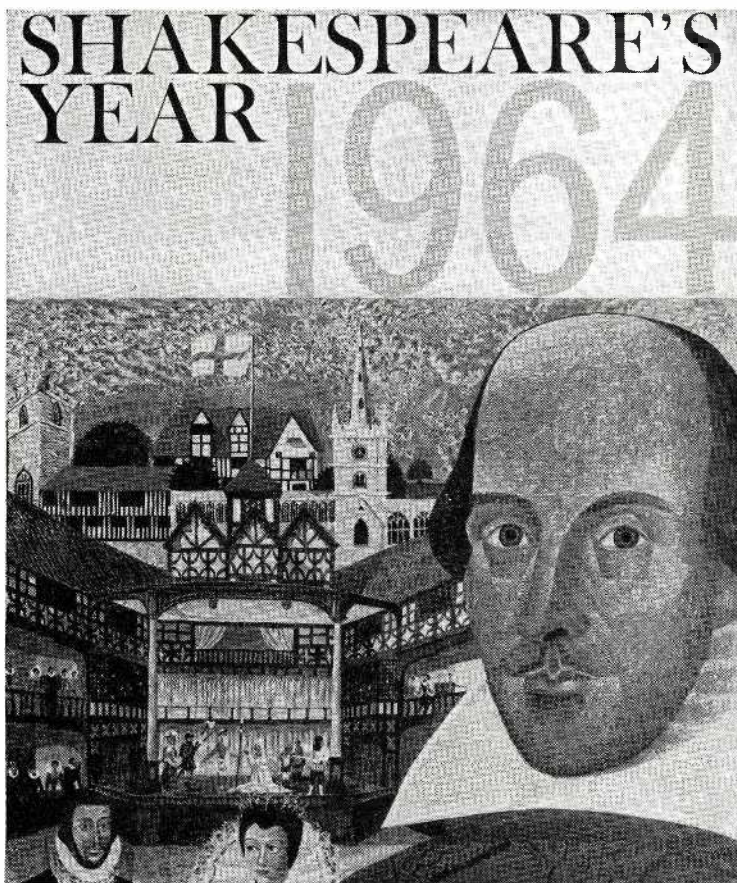
Where is that cozy "Lion's Den" this year?

Little Ol' Suite 1905A at the Conrad Hilton Hotel!



New York • Chicago • Culver City • Charlotte • Toronto





"SHAKESPEARE"

Latest Release in the

BRITISH CALENDAR SERIES

16mm

A Quarter-hour
Program

Black & White

This free, topical series of quarter-hour programs featuring a variety of events in Britain is available every two weeks on a continuous basis, or for programming on a weekly basis using 13 or 26 issues.

Write For **FREE Kit**

NEWS DIVISION
BRITISH INFORMATION SERVICES
845 Third Avenue, New York, N. Y. 10022

PLAYBACK *continued*

Association of Broadcasters have looked carefully at the matter of integrated announcements and the piggyback. If I, as an advertiser, wish to advertise ham and eggs I may have a problem of interpretation by the station. If he accepts my commercial as integrated he may give me his one-minute rate; but if he decides to classify my announcement as really 30 seconds on ham and 30 seconds on eggs, he will charge me at a rate for separate announcements which is 20 to 25% higher. The philosophy of combining even those products which are completely compatible in single announcements is being looked upon with suspicion. What was once a timebuyer's paradise is rapidly changing into something other than that.

In a medium where time costs have risen astronomically the piggyback device has been a pleasant expedient. It enables many advertisers with limited budgets to spread their advertising dollars efficiently and economically.

When station owners start to frown upon the practice of combining products in a single announcement hundreds of such limited-budget advertisers may find themselves with drastically restricted TV schedules.

In a seller's market, the tendency of the medium is to be highly selective. Apparently that practice is in operation in television.

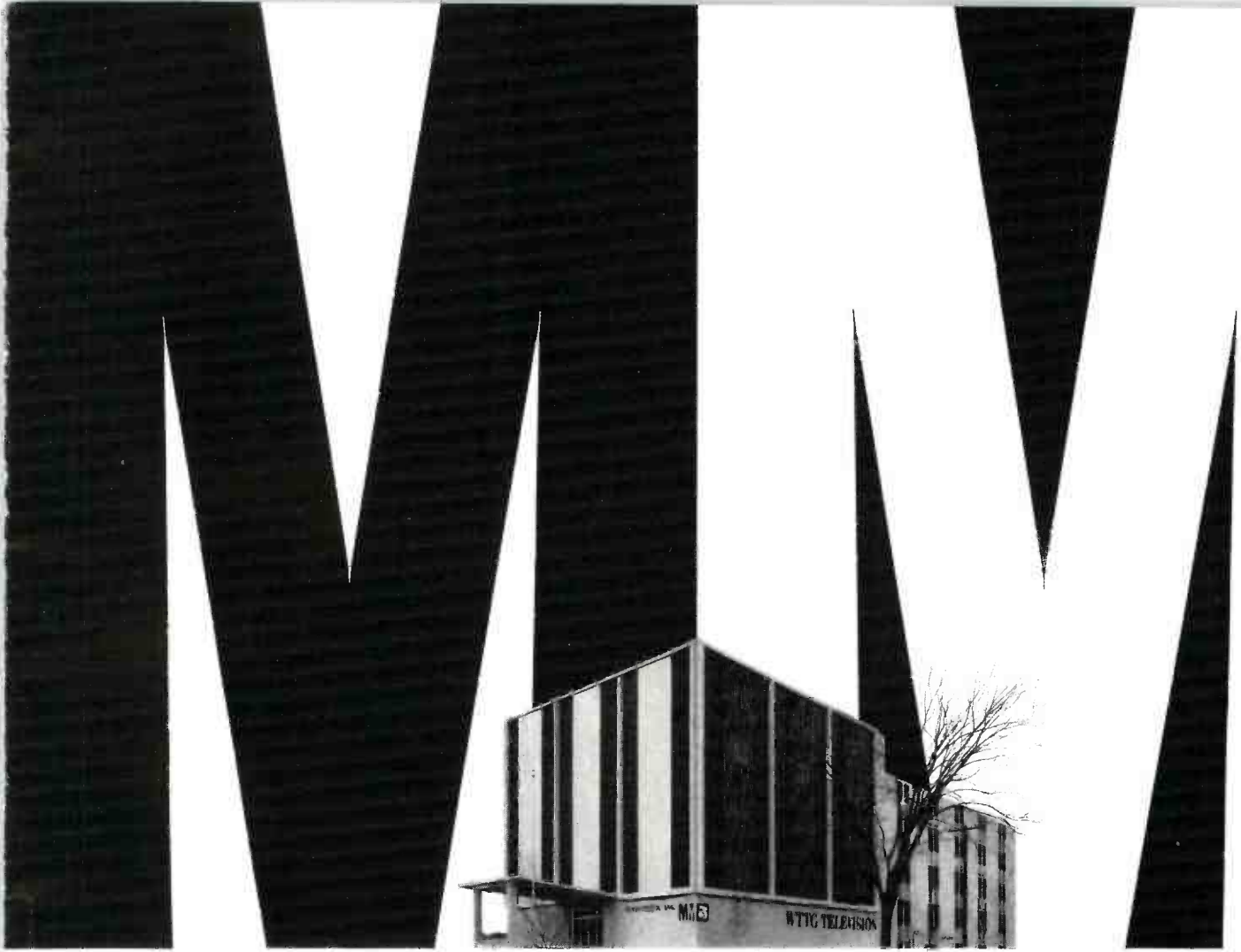
In contrast, the newspaper medium has been outstandingly successful in encouraging advertisers to team up on compatible advertising. Certainly national advertisers have found the pages of newspapers completely receptive to advertisements jointly sponsored—advertisements which are developed by different agencies—which nevertheless extol the virtues of crackers and cheese, or soup and sandwich, or shaving accessories, on and on ad infinitum.

In innumerable retail categories—food, drug, building materials—we have seen newspaper advertising of related products merchandised most productively. The essence of the newspaper as an advertising medium actually stimulates use of the piggyback device.

If TV is getting so choosy, perhaps there is available to newspapers a whole new category of business. It might be worthwhile to look into the records of advertisers using piggybacks and line up a new list of prospects. Undoubtedly, there are agencies on Madison Avenue having their problems on how best to channel piggyback TV dollars.

4. Could it be that we have a buyer's market in one medium (yours) and a seller's market in TV?

More and more discussions among advertising buyers suggest a real concern



Reflection of the Future

The formal opening of the new WTTG Television Center in Washington marks the realization of one of Metro-media's plans for greater service to the Capital and the Nation. The new antenna, the tallest in the region, increases range and picture quality. The new studios and expanded facilities will contribute to the further development of the responsible programming that has become the hallmark of Metropolitan Broadcasting Television.

Each of Metromedia's seven television stations across the Nation is deeply dedicated to community efforts. For

over fifteen years WTTG has been a leader in bringing to the Washington area the distinctively specific local programming characteristic of an independent television station. WTTG's freedom to innovate makes it possible to better inform and entertain the community while reflecting local needs and views. WTTG's inherent flexibility of operation makes it possible to reflect the multi-faceted image of this premiere city of the Free World.

This has been true in the past, this is Metromedia's promise for the future.

WTTG Television
METROPOLITAN BROADCASTING TELEVISION
A Metromedia Station

HOW TO IDENTIFY A NETWORK

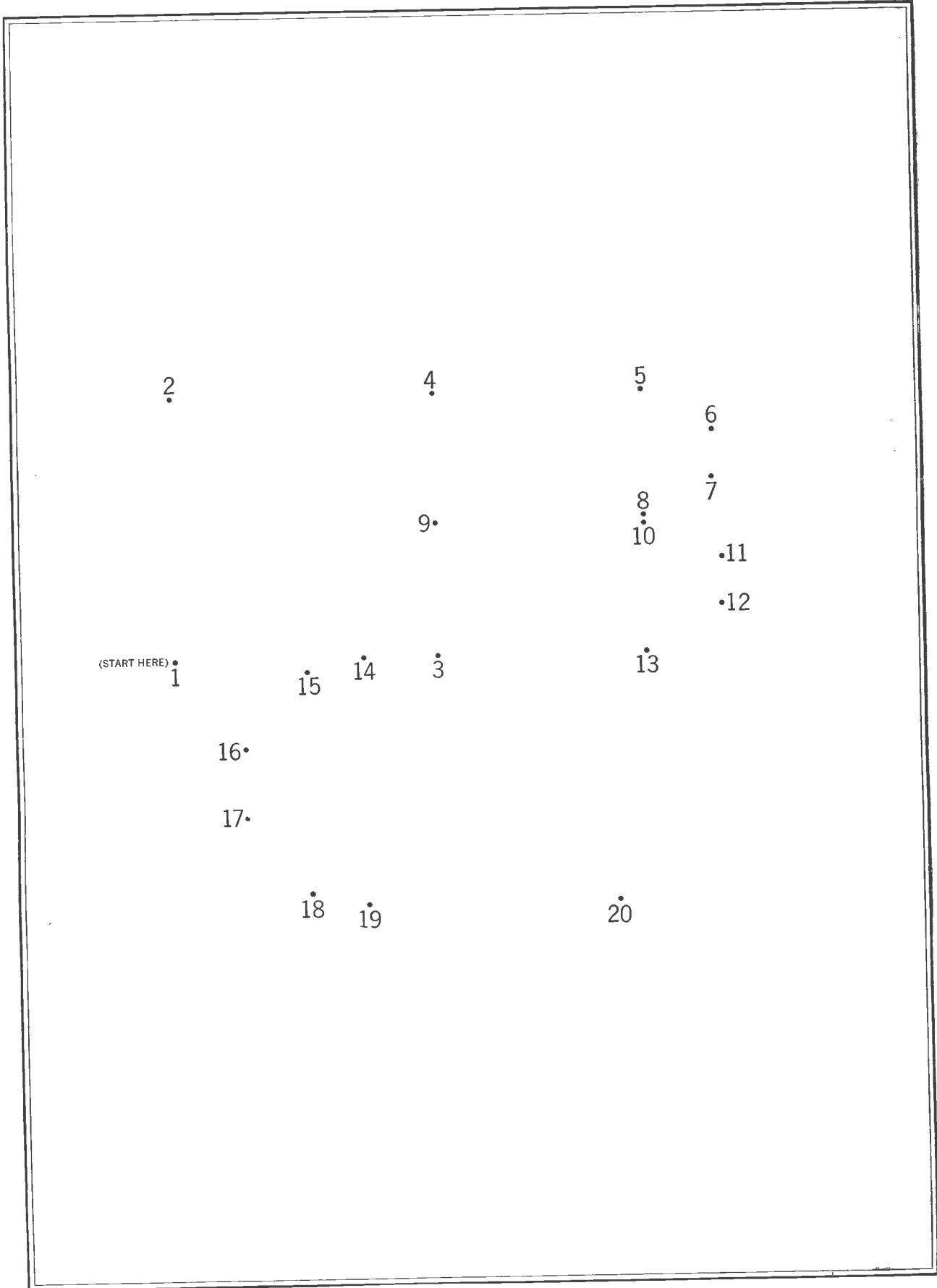
Connect the numbers below, and you have one of the world's most familiar insignia.

We've nothing against insignia, but it's our feeling that a network can be recognized just as readily by the caliber of its programs. To get down to cases, there's one network that:

- replaced an entire evening's prime-time programming with "The American Revolution of '63," a three-hour report on civil rights.
- set the entire nation talking about its bold and irreverent satire series, "That Was The Week That Was."
- created "Exploring" and "The Children's Theatre," network television's most celebrated programs for youngsters.
- explored the *inside* of the Kremlin—a feat even Russian television had never achieved—to produce one of the classic programs in television annals.
- has scheduled an unrivalled sports lineup next season, ranging from NCAA football to the World Series, with most events in color.
- presents television's most honored dramatic program: The Hallmark Hall of Fame.
- stars television's most impressive array of talent, including such favorites in next season's schedule as Jack Benny, Shirley Booth, Johnny Carson, Richard Chamberlain, Perry Como, Alfred Hitchcock, Bob Hope, Jack Paar and Danny Thomas—to name only a few.
- televises the nation's most distinguished newscast, the "Huntley-Brinkley Report."
- consistently draws the greatest number of viewers to its coverage of such special events as conventions, elections or space flights.

All in all, it's the network whose balanced and wide-ranging schedule makes its identity unmistakable.

Of course, if you can't get through the day without seeing our signature, just connect the dots below. Obviously, though, it's the first time our identity has ever been a puzzle.



2

4

5

6

7

8

10

9

11

12

(START HERE) 1

15

14

3

13

16

17

18

19

20

PLAYBACK *continued*

over TV offerings. Television is an expensive medium. Advertisers consider that when they spend.

One of the big network sport shows is being offered at \$65,000 per commercial minute. It is estimated that the cost per thousand will be approximately \$7.50 to \$8.00. It is an excellent property; there will be a fine environment for the commercials. But the relative and absolute costs are startling.

TV costs have risen appreciably and buyers have been found despite the escalation in program and time costs. Presumably the television networks and stations will get what the traffic will bear.

But when the offerings are limited—both in their number and in their attractiveness—there may be some slowing down in the marketplace.

5. Should the matter of television costs be a concern to newspaper representatives?

Obviously, this is a bait question. I feel that the time is ripe for newspaper salesmen to look carefully at television costs. A commercial minute in prime time on a representative network of stations will cost approximately \$36,000 and will average approximately \$3.80 per thousand.

A single 20-second spot in prime time on one station can cost \$2,000 and deliver homes at a rate of approximately \$2.50 per thousand.

Now these are high costs—even admitting an efficient delivery of commercial messages. I think that the timing is ideal for newspaper representatives to study their own rate cards in comparison with the rate cards of local television stations.

An advertiser can purchase a considerable volume of newspaper advertising for some of the rates I have just quoted.

Perhaps a breakthrough in respect to five or six important advertisers could develop a trend in the right direction—the right direction for you, since I strongly recommend that the optimum benefit for national advertising in newspapers would be a tandem use—newspapers and television. . . .

Have I seemed to overlook an important element? Have you noticed that—up to this point—I have not mentioned the national/local rate differential? I do not mean to avoid the issue and I certainly do not suggest that it is unimportant. Believe me, advertisers and advertising agencies are concerned. It is no fun to support a national advertising campaign in competition with local brands who are getting a decided rate break.

But I do not make newspaper rates.

And, I suspect, neither do you. And we both know from experience that publishers find reason for a substantial difference between the two rates.

But perhaps alert publishers are, after all, being influenced by their representatives. I have been intrigued by recent developments in the use of small space newspaper advertisements on a continuity basis—with strong rate inducements to attract advertisers.

In many agencies the day of the “all media buyer” is here. These men and women are accustomed to inter-media cost comparisons. They are increasingly sophisticated in their evaluation of advertising costs media-by-media. They will look with extreme interest at plans for using newspapers once a week, or with even greater frequency, so long as there is a rate inducement.

Remember that broadcasting got off on the right foot years ago when it suggested that an advertiser, to make the most effective use of the medium, must broadcast at least once each week, and for a 13-week period. It is high time for the newspaper publisher to develop rates which have the same inducements as do the spot broadcast rate cards. ■

ON ADVERTISING AS SELF-CRITIC

From a statement by the Television Bureau of Advertising, mailed to the Federal Trade Commission, for presentation at the FTC hearings on proposed trade regulation rules for the advertising and labeling of cigarettes:

THE accepted purpose of advertising is to attract people to the product or service being advertised. To do this, the manufacturer presents the positive side of his product or service in a manner he believes will best show the public the role his product can fill. This, we believe, is the traditional, understood and accepted role of advertising in our free society. The public, by its own evaluation of the positive statements made by competitive products or services, makes up its own mind and makes the final decision with its own purchasing dollars.

Of course we do not advocate economic growth or stimulation through any deception. Product advertising must be truthful. It must be responsible. It cannot mislead. But we seriously question whether advertising would continue to exist as an economic stimulant if every advertisement were required to state or call attention to every possible risk that may be associated with use of the product.

Everyone knows, for example, that automobiles can kill. Yet if automobile manufacturers were required to recite this fact in every automobile advertise-

ment, the positive message that the advertisement was meant to convey, the advertisement's affirmative effect, would be substantially reduced. We do not think the public interest would be thereby served.

We cannot accept the concept that advertising has the additional function of displaying the limitations of the product or service being offered . . . as long as the product or service is legally acceptable and the advertising is not false and misleading. Nor do we think manufacturers should be compelled to remind consumers of what they already know. Such requirements cannot be justified as necessary to prevent deception, which we think is the only authority the Federal Trade Commission possesses.

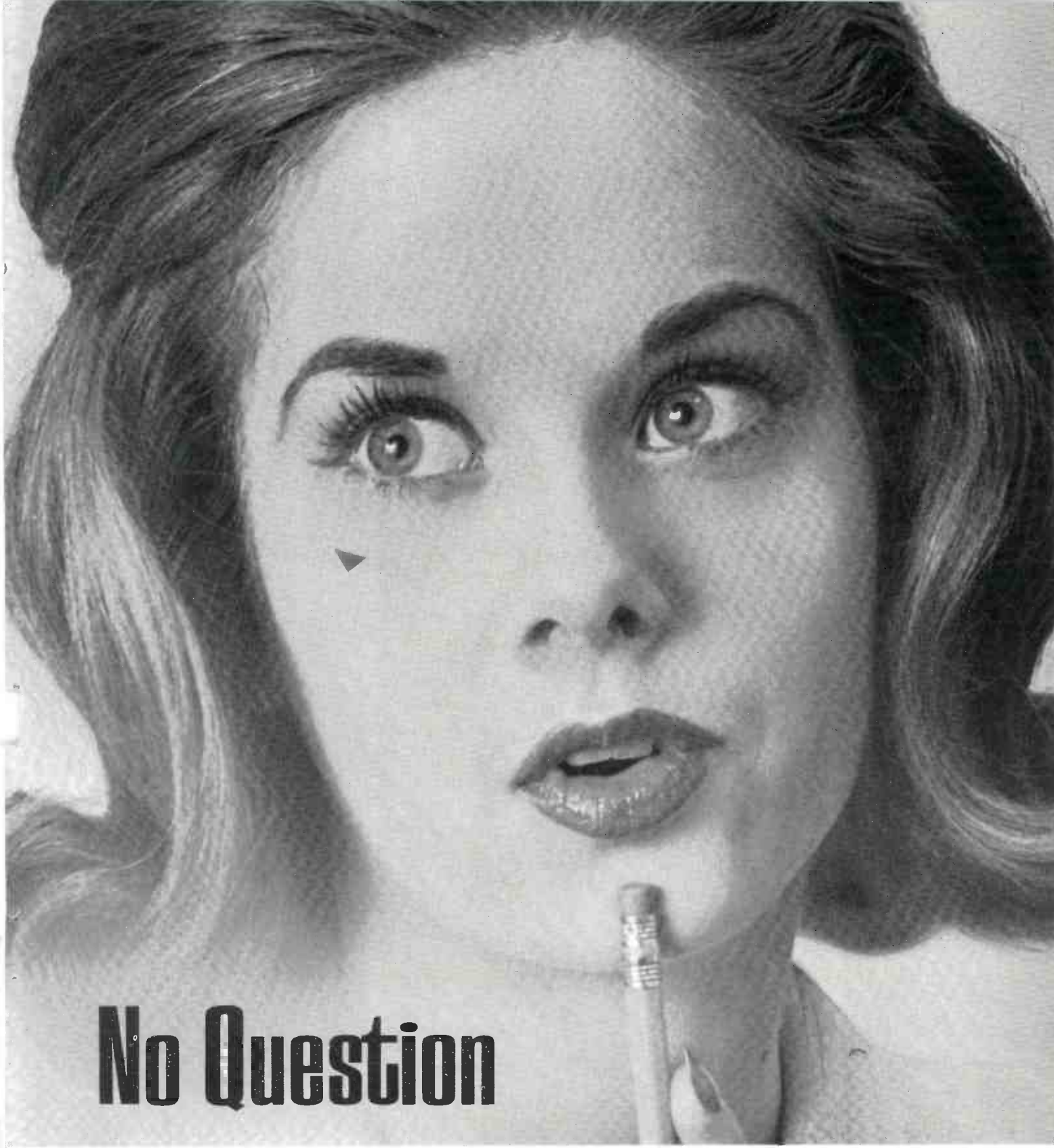
A rule that would require recital of known risks can, in our view, only be explained by a desire to reduce the effectiveness of advertising and thereby discourage all manufacturers from employing this traditional selling tool. We believe a manufacturer should not be required to criticize himself in his advertising. ■



Arthur C. Fatt, chairman of Grey Advertising Inc., at the Sixth Annual Mid-Winter Legislative Conference, sponsored by the Advertising Federation of America and the Advertising Association of the West, in Washington, D.C.

TAKE my text from Abraham Lincoln: “A house divided against itself cannot stand.” Paraphrasing his next sentence: “This government can’t spur the growth of our economy if one half urges business to move at full speed while the other half derails the locomotive.”

. . . I cannot help but feel—and I know that thousands of others in business share this feeling—that government agencies, the President and Congress are far from united in their attitude towards the business sector of our economy. We cannot help but deplore the fact that regulatory agencies, in their honest zeal to protect the consumer, actually are hurting the



No Question

When it comes to influencing buying decisions WSJS Television aims your message at more buying prospects in North Carolina. Why? Because its big Golden Triangle Market is North Carolina's No. 1 in population.



North Carolina's
Golden
Triangle

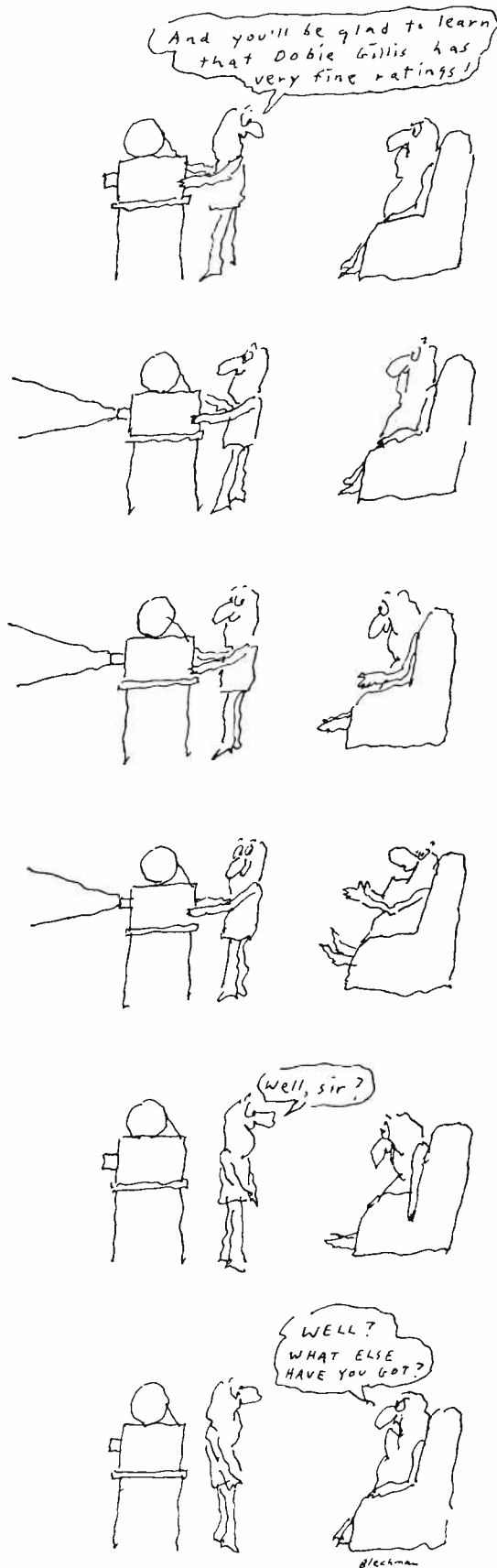
NO. 1 MARKET IN THE NO. 12 STATE

WSJS

TELEVISION

WINSTON-SALEM / GREENSBORO / HIGH POINT

Represented by Peters, Griffin, Woodward



DOBIE GILLIS—147 half-hours from 20th Century-Fox Television, Inc.



PLAYBACK *continued*

object of their affection by needlessly, and at times it seems capriciously, setting up barricades to impede the progress of the marketplace—slowing up sales, discouraging innovation and venture investment, creating uncertainty and uneasiness. . . .

For example: President Johnson found it necessary to warn the regulatory agencies in these words: "Too much of our people's time and talent and energies are absorbed by the routine demands of government. A moving and progressive society finds oppressive, distracting, irritating and ultimately intolerable the heavy hand of complacent and static regulation. . . . We will be attentive to your work. . . . We will stand with you to the last when we think you are right. You will know from us first and directly when we think of it otherwise."

In [a] letter to President Johnson, Senator Humphrey wrote about one of our regulatory agencies which I shall not identify:

"I do not like to criticize this or any other group of public servants. [This agency] has, for example, many able hard-working officials and employes. It appears to be run, however, by a group of ex-inspectors, basically, as a police type operation. It should be instead a scientific regulatory agency of the highest caliber. . . ."

At the same time Secretary Hodges keeps writing and talking about the need for more and better selling to accelerate our economic growth.

On the other hand, Senator Hart keeps on demanding more and more regulations to "protect the consumer," ignoring the fact that as late as 1961 a legislative committee revealed in its report that:

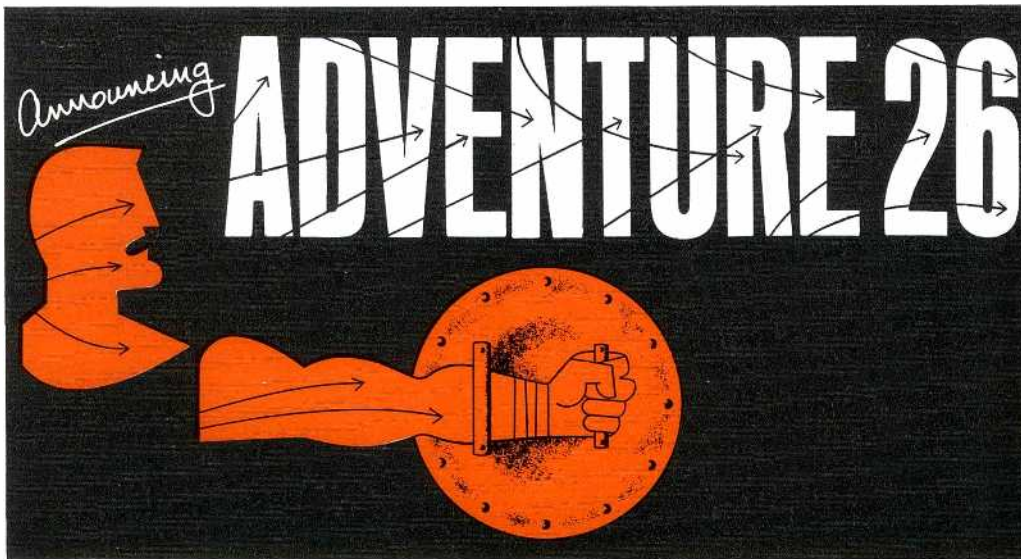
—33 federal departments and agencies perform activities affecting consumer interests.

—296 activities are performed that directly or indirectly protect consumers or advance their interests.

—64,714 federal employes and nearly \$1 billion annually are used in programs of direct protection and advancement. This billion does not include personnel and expenditure figures for any of the 135 activities having "indirect" effect upon consumer interests.

Ladies and gentlemen, we in the business world—especially those of us in advertising—understand the need for regulations and regulatory agencies to protect all of us against predatory practices. Like the government, we recognize that where there is competition there must be rules and referees.

We, too, are against those who violate or sidestep the rules of the game. But we ask that these rules be administered



26

**ACTION-ADVENTURE-COLOR SPECTACLES
FILMED IN DIFFERENT PARTS OF THE
WORLD! THE MOST EXCITING STORIES OF
ALL TIME!**

Great Titles: The Mongols, The Trojan War, Cartouche, Helen of Troy, Triumph of Robin Hood, Devil of Paris, Lion of St. Mark, Joseph And His Brethren and many others...

Great Stars: Jack Palance, Anita Ekberg, Robert Morely, John Drew Barrymore, Jill Haworth, Gordon Scott, Lex Barker and many others...

Already

Stations Sold Prior To General Release

| | |
|--|--|
| WXYZ Detroit, Michigan | KBOI-TV Boise, Idaho |
| KTVT Fort Worth, Texas | KHVR-TV Honolulu, Hawaii |
| WTTV Indianapolis, Indiana | WKZO Kalamazoo, Michigan |
| KOIN-TV Portland, Oregon | KATC-TV Lafayette, Louisiana |
| WWL-TV New Orleans, Louisiana | KLAS-TV Las Vegas, Nevada |
| KONO San Antonio, Texas | WTEV, New Bedford, Massachusetts |
| WNEP-TV Scranton, Pennsylvania | KAKE-TV Wichita, Kansas |
| KXLY-TV Spokane, Washington | WOW-TV Omaha, Nebraska |

ADVENTURE awaits you in Chicago
Hotel Continental—Embassy Suite 500-502-504
See our exciting trailers, slides, brochures and surprise selling aids during the NAB convention.
APRIL 5-6-7-8.

JOSEPH **E**LEVINE
EMBASSY

PICTURES CORP, TELEVISION DEPARTMENT
Time & Life Bldg. Rockefeller Center New York 20, New York JJJJson 2-2100

PLAYBACK *continued*

with wisdom, with understanding, with knowledge of the dynamics of the marketplace and not with an attitude of the country constable concealed in a speed trap hoping that some unwary motorist falls into it.

I know that [we] agree that there is a unity of purpose between the government and business. I submit, however, that unity of purpose is meaningless unless it is implemented by action in every branch of government. ■

COMMERCIAL CONTROL

An editorial in the March 6 issue of The New York Times:

It takes no sensitive soul to recognize that one of the more grating features of American television is its over-commercialization.

After years of turning the other ear, the Federal Communications Commission took a timid step to control the commercials. It proposed that the country's television stations be limited to the volume of advertising suggested by the broadcasters themselves in their unofficial code. This was met by cries of woe from the industry, and the FCC thereupon turned tail and abandoned its modest proposal.

Now the House of Representatives has added ignominy to this insult to the viewing public. By a vote of 317 to 43 last week it passed a bill declaring that the FCC has no power to limit television commercials. In the name of "free speech" a craven House has decided that the agency set up to regulate channels dedicated to the "public interest" may not curb excesses by those licensed to use the channels.

This kind of congressional behavior undermines the integrity and independence of the federal regulatory agencies. How can an agency regulate an industry fearlessly in the public interest if the industry is able to run to Congress for relief every time the agency does the things it ought to do? The same House Commerce Committee that fathered the bill on commercials is now considering one to upset an FCC order that would impose nominal fees for broadcast licenses. If this trend continues, the commission might as well be eliminated and the job of "regulation" turned over to Congress and the broadcast lobbyists. ■

A VOICE FOR BUSINESS

Representative Catherine May (R-Wash.) before the Ninth Annual Conference of Presidents of State Broadcasters Associations in Washington, D. C.:

In many areas of current distress your industry has done a superb job. The

victims of racial unfairness, of poverty and poor education are advertised better than bars of soap today, and this is honest journalism or communicating, or whatever you want to call it.

You present it, you analyze it, you editorialize on it.

And you serve your nation when you do.

But the coin has another side—how do we cure our economic and personal ailments?

Just reporting what government wants is not enough.

Business has a viewpoint. Let's hear what it is, more often, more loudly, and more consistently.

If you aren't embarrassed about selling underarm deodorants, I can't see why there should be any bashfulness about selling the business viewpoint with the same freedom and glibness. You get paid for advertising the deodorant—but I doubt if you have seen a check from government for your public service time.

Nor should there be any bashfulness about clouting business, including your own, when it gets off base.

Business is trying—with public affairs programs—business-industry political action committees—in hundreds of different ways it is trying to make its voice heard—and all it needs is a little encouragement.

The voice of labor, the voice of government comes across loud and clear on your wave lengths, largely, I believe, because it does not have the responsibility of paying for all the bright new ideas and ideals it propounds. But the voice of business is truly the voice of the turtle, unless my creeping deafness is getting worse.

Somebody has got to pay the piper for all of these grand schemes if they are sold to the American people—and they are being sold because the voice of caution is awfully quiet.

You are the technicians and the experts on how to bring balance to our economic arguments and benefit all of the people.

In Congress we can only respond to the wishes of our people and provide our own poor efforts in trying to lead them down the pathways of decency, happiness and security.

You are the petitioners, in a way that no other industry can be. You are the communicators of ideas as well as being partial owners of our free enterprise system as individuals, employers and stockholders.

Your opportunity is unique, as you have recognized. Your job now, as I see it, is to concentrate the same genius, energy and facilities—in utmost fair-

ness—in selling the other half of the story about where America is headed behind the mounting pressure of government supervision and regulation.

Some of it we must have. But we had better be intelligent about how much of it we can stand. ■

RESPONSIBILITY IN JOURNALISM

Dean Alexander, news director of KDWB radio, Minneapolis, before the 16th Annual Radio-TV News Short Course of the Northwest Broadcast News Association held at the School of Journalism, University of Minnesota, Minneapolis:

UNTIL every station in the country accepts the idea that it is essential to staff at least one full-time newsman, broadcasting will continue to be plagued by incidents involving poor taste and unethical practices. I believe it is time for a number of "rank and file" broadcasters to either put up or shut up.

They should either start handling news with professionalism or stop bragging about what they are doing with news departments they don't have. No one would dream of opening a newspaper without hiring at least one competent journalist, yet some broadcasters have the audacity to open a station and pompously lay claim to all sorts of journalistic achievements without a single newsman on its staff.

Operations like this are not helping our cause. Nor is our cause helped by stations that send cameramen and technicians to film and record news conferences without assigning newsmen to take part in the questioning. They're just trying to get a free ride. Our cause is not helped when a station sends out an immature "newsboy" who throws a temper tantrum while interviewing a United States senator.

Because of many incidents such as these, broadcasting deserves the many rebuffs it has received in trying to open official doors to electronic news. All of broadcasting is not ready to accept the responsibilities that go with the privileges that most of us are seeking.

And because of this, those who hold the keys are reluctant to open the doors that we are trying so hard to unlock. It seems unlikely that we will be given all of the journalistic rights enjoyed by other media until the broadcasting industry as a whole can stand alongside other media and cover the same stories blow for blow . . . and with a like amount of professionalism. When all of broadcasting can do this consistently, day in and day out, I believe the struggle for equal rights will be over. ■

Everyone is Playing Robin Hood



Every day in the week—



and here's what happens!

BRISTOL-JOHNSON CITY, M.F. 5:00 PM—61% SHARE
PITTSBURGH, M.F. 8:00 AM—38% SHARE
SYRACUSE, N. Y. FRI. 7:00 PM—34.5% SHARE

Four years of peak network success...universal parental acclaim...unmatched response for sponsor promotions...these are just a few of the reasons why Robin Hood offers unsurpassed strip programming. Add to these proven assets an enthusiastic audience that not only watches the program loyally but makes it a part of its playtime...an audience that draws additional recruits each year as a new generation discovers television—you can see why Robin Hood is unrivalled for station and sponsor.

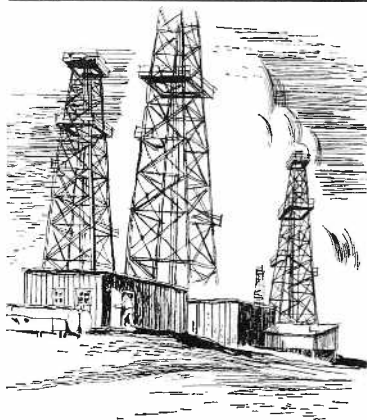


Produced by Sapphire Films, Ltd.

Watch for our new series on man's invincible will to survive—**SURVIVAL!** with James Whitmore
Official Films 724 5th Ave., N.Y. 19, N.Y. PL 7-0100



GASOLINE MOGULS



buy WNBC-TV. Top names in the gasoline business know it's the most efficient means of getting New Yorkers to tank-up at their fuel pumps. Among them:

Cities Service Co.

California Oil Co.

Gulf Oil Co.

Shell Oil Co.

Sinclair Refining Co.

Socony Mobil Oil Co.

Sun Oil Co.

Take a tip from the Gasoline Moguls: whatever the product or service you sell, you'll get more mileage on WNBC-TV.



WNBC-TV
NEW YORK

FOCUS ON

TELEVISION



THE back of the head belongs to associate editor Morris Gelman. The cigar opposing him belongs to Alex Dreier, WBKB Chicago personality and veteran midwest newsman. The body behind the cameras belongs to Jim Taylor, Chicago free-lance photographer who had every right to be weary when this picture was taken.

What they were all up to will be evident to the reader a few pages further on. Gelman (for a week) and Taylor (for three days and nights) had been researching and shooting the first in what we contemplate as an extended series of TELEVISION reports on the cities where television comes from. It's a project embarked upon with quite a lot of enthusiasm and not a little trepidation. Taking the measure of a city, whatever its size, and reducing it to the pages of a magazine, whatever its size, is a job. By presstime we had confined Chicago to twenty-one 10 x 13 inch pages. Knowing that town, we have no confidence it will long stay put within such boundaries.

The last time we tried a story which approached this one in photographic challenge was in March 1963. That was the story of a 24-hour day at NBC, which ran a mere 14 pages. That time out we shot 1,116 negatives and were so impressed that we counted them. This time we shot so many we couldn't.

THE reason you hire a man like Gelman is that you couldn't afford to buy him by the word. Readers of his voluminous reports on pay television (April and May 1963), group ownership (November and December 1963) and others we won't take time to recount will not be surprised by the size of his report on sports and television which also appears in this issue. Neither will they be surprised by the thoroughness of the account; it answers all the questions we could think to ask on the subject. Originally planned for our March issue, last-minute editorial revisions on the rapidly-moving field held it over for updating this month. Hence two Gelman by-lines in one issue, a circumstance unusual but not unwelcome.

Don't just sit there.

Do something!

*The ABC Owned Television Stations do!
We provoke. We challenge. We arouse the
people of the five great cities we serve.
On the next two pages you'll read how
one of the ABC Owned Television Stations
urged the viewing public in its city to
do something for the common good.*



How WBKB Television is triggering public reaction against Chicago's organized crime



IN CHICAGO, crime is run with the precision of some of the nation's largest and most profitable businesses. Authorities in Chicago estimate the proceeds from criminal rackets add up to a dizzying \$2,000,000,000 a year. Two *billion* dollars!

And, since 1919, there have been 976 gangland killings in or around this proud metropolis.

The people of Chicago seem to have learned to live with it. Or have they?

The best friend a mobster ever had is public apathy. But lately there have been faint stirrings in the wind which may indicate that Judgment Day is approaching for Chicago's mob. For instance, one high-up syndicate man recently was found guilty in Los Angeles of attempted extortion. In Denver, two local mobsters were also nabbed on the same rap. And in Chicago itself, a very important hoodlum was salted away for fifteen

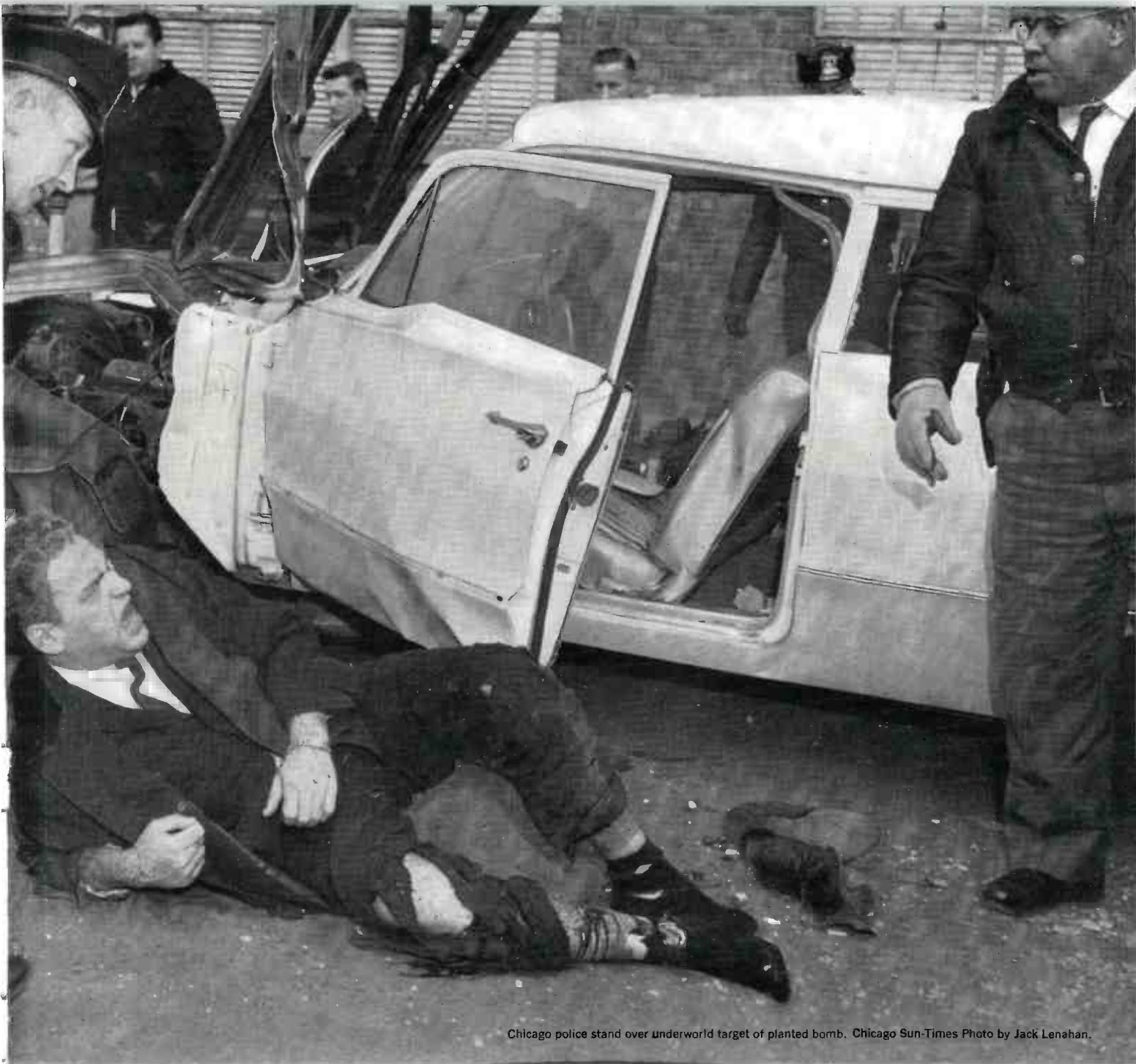
months on a Federal tax violation charge.

This may be bad news for the mob. But what is certain to be more catastrophic is that the public is getting aroused. Annoyed. Indignant.

Much of this public indignation is the result of efforts by Chicago's television station WBKB and Chicago's newspapers. Editorials by D. Thomas Miller, General Manager of WBKB, have been beamed at the public to make them aware of the unhealthy crime situation and get them aroused about it.

On February 26, 27 and 28, WBKB telecast an editorial called: *The Mob Is Not Invincible*. It was the opening gun in a WBKB editorial campaign to keep the people of Chicago informed about what they can—and should—do to help put the organization out of business.

What *can* they do? To begin with, Marlin Johnson, chief of



Chicago police stand over underworld target of planted bomb. Chicago Sun-Times Photo by Jack Lenahan.



MAYOR RICHARD J. DALEY

the FBI in Chicago, says the way for a citizen to start is by refusing to place a bet or buy a policy slip.

Chicago's Sheriff Richard B. Ogilvie also feels that the mob's tentacles can be chopped "by staging an all-out, massive assault on the sources of their income. If we can stamp out gambling, we can cut 50 percent of the syndicate's income."

WBKB is driving this vital message home to Chicago.

Mayor Richard J. Daley ap-

proves WBKB's stand. "By expressing itself editorially on the primary issues and problems confronting our city, WBKB, Channel 7, is making a major contribution to Chicago's advancement."

One way to fight the underworld is to take a good look at it. And WBKB is turning the spotlight of publicity on the mob with editorials, news specials and daily news coverage. It is just one example of how the ABC Owned Television Stations participate in helping to solve the problems of the people they live with and serve.

**WBKB
CHICAGO**



**OWNED
TELEVISION
STATION**

KABC-TV, LOS ANGELES, WABC-TV NEW YORK,
WBKB CHICAGO, WXYZ-TV DETROIT, KGO-TV SAN FRANCISCO

In this continuing series, you will read how the ABC Owned Television Stations, after careful examination, express their views in the best interests of the communities they serve.



Get the complete picture

... at the American Research Bureau's Hospitality Suite during the 42nd Annual NAB Convention.

You are cordially invited to stop by for the valuable audience data we have prepared especially for you. And, if you have a particularly puzzling audience problem, we'll be glad to take the time to discuss it with you.

Check with ARB at NAB, Suite 605, Conrad Hilton Hotel in Chicago.



TELEVISION

CHICAGO



If you want to be geographically exact, Chicago is not at the middle of the country. The fact that everybody thinks so is a tribute to the town's immense gravitational pull.

Caught up in Chicago's field of influence: the television business. About which the following.

TELEVISION CHICAGO

In the middle of it all

BY MORRIS J. GELMAN

CHICAGO is gigantic and brawling and vital. It's an industrial and commercial complex sprawling over a restless landscape of many forms. There's a smell of growth about it, of expansion and renewal.

Chicago is people—more than 3.5 million—doers, not duplicators, moving with a vigor appropriate to the industrious and strong. There's a lustiness about them. It shows up in the thick steaks and robust salads they like to eat and the rollicking, knee-slapping way they laugh.

Chicago is synonymous with mid-country, with centrality, with proximity to all ways of American life. There's the home-spun, corn-fed Chicago of simple joys and basic pleasures, apparent in the street signs that unabashedly proclaim "State Street That Great Street," and in the country fair feel of the Loop, with its girly shows and crush of visiting salesmen.

There's also a far more sophisticated Chicago, the Chicago that abounds in swank shops along Michigan Avenue's "Magnificent Mile" and the Chicago of smart cocktail places, gourmet restaurants and exciting night life.

Chicago is massive. Its Merchandise Mart and Board of Trade Building are both world beaters. One is the largest commercial building, the other houses the biggest grain exchange. But Chicago is also a small town, a Friday and Saturday night town where the trumpets might still be blaring inside Mister Kelly's at 11 on a Wednesday night, but on State Street a stroller wonders what happened to the bright lights and crowds of an hour before.

Chicago's face is constantly changing. Its most prominent features of yesterday—the Wrigley and Palmolive Buildings and Chicago Tribune Tower—have been somewhat overshadowed by its new adornments—the 41-story, marble United of America Building and the twin towers of apartments and stores known as Marina City.

Like any pulsing, active, interested and interesting entity, the real Chicago is a panorama of images, sights, sounds, nuances. There's the incongruity of Michigan Avenue's double-decked streets with the lower part as sinister as a Hitchcock thriller and the upper level bustling with the trade of the city's TV and advertising businesses. There's also the spidery Chicago River cutting the city into three sections, the multitude of bridges that undo the waterways' work, and the antique elevated trains that ring the Loop.

Chicago is the home of the Chicago Bears, the *Chicago Tribune* and Wrigley's chewing gum. Its bulky Conrad

Hilton Hotel gulps up and spews forth a never-ending stream of conventioners. It's the largest transportation center in the world, first in steel production, the biggest grain and futures market.

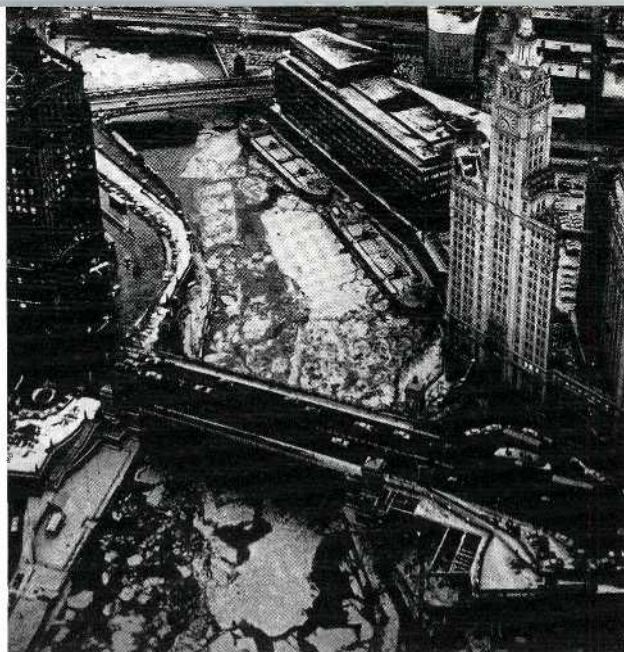
Chicago is a city obsessed with its crime-ridden past. "See that place?" a visitor is frequently asked—"It's run by the syndicate," or "That's where one got shot." Chicago's newspapers—tough, aggressive, tremendously competitive, the still stormy leftovers of the "Front Page" tradition—wallow in black, inches-high headlines of crime doings. "Son Of Capone Aide Meets Gangster Death," announces one. "Judge Frees Four In Cicero Raid," says another.

Chicago's a television town, too. It makes a wide, wide ripple in the industry—but it doesn't make the widest ripple. It hasn't been long since Chicago was known as the Second City. The town didn't like the label, but they were stuck with it just the same. Now, with Los Angeles having elbowed its way up, they'd like it back. There's much less magic in being third. Caught between the power play of the two coasts, Chicago sometimes turns belligerent.

The film companies and TV commercial production houses, in particular, are outspoken critics of the system and circumstances which they claim have made them cut-rate spear-carriers to their counterparts in New York and Los Angeles. The substance of their charge: that Chicago's TV production houses are not sufficiently supported by Chicago-based advertisers and agencies, that major companies with headquarters in Chicago do a great deal of their TV production work outside the city.

Says Bill Perry, executive secretary of Chicago Unlimited Inc., a Chamber of Commerce-type organization representing the creative and production side of the communications business in the market: "There's no question that our talent and facilities in Chicago are not fully utilized, yet what we have to offer matches what's available anywhere in the country." A recent survey conducted by the Chicago Association of Commerce & Industry at the request of Chicago Unlimited shows the market to have 20 film studios, 22 recording studios and more than 20 editing firms and other allied businesses.

Chicago's TV talent—both of the behind and in-front-of-the-camera varieties—is of a mind with the television commercial makers. They feel slighted, sometimes patronized, are convinced they're generally ill or inadequately used. There are many startlingly youthful film cameramen work-



ing in Chicago; some hardly appear old enough to be issued working papers, compared to the grizzled camera jockeys in Hollywood and their only slightly younger brethren in New York. The explanation: "Cameramen go where the work is. There isn't enough work for them all here, so when they become more proficient, they head east or west."

Chicago's creative talent is available in greater numbers, if not necessarily with greater backgrounds. The local chapter of the American Federation of Television & Radio Artists claims about 700 active members and Chicago's Screen Actors Guild has a membership of 400. (Many, of course, have dual memberships.) The town's hard core of talented, recognized performers are in reasonably frequent demand. But some talent is in short supply. Says one agency executive: "Our male commercial performers are excellent, but there isn't too much female talent around. We have a complete void of female singers and there are only two singing groups worth mentioning."

Chicago agencies do not ply the local production route with any great regularity. Only a few—like Clinton E. Frank, North Advertising and Post-Keyes-Gardner—are advocates of the produce-it-in-Chicago-whenever-possible school.

But most of the other major agencies, while maintaining Chicago as a base of operations, as the wellspring for creative ideas and as a market to test commercials, go east or west when production calls. Leo Burnett, the leading Chicago-based agency, produces only 15% of its commercials locally. There's an unmistakable feeling that local production is a discount operation.

"If you want to do it cheap, do it in Chicago," said one agency producer last month. "If you want to do it with quality, do it somewhere else."

Rolf W. Brandis, vice president and director, radio-TV, Edward H. Weiss & Co., a man with a formidable reputation in advertising circles, has strong feelings on the subject: "What Chicago has to do to get more production work is to develop some taste. When you start working in a graphically oriented way, sense of style becomes terribly important. Chicago is a year behind New York in fashions and hair styles. Chicago thinks cheap, in terms of economy. The thought is what is the cheapest way to do this job. It becomes a question of how much quality you want to give up for economy."

Production people reply that agency people are looking for fun, that they move their accounts to follow the sun to

Hollywood or the bright lights to New York. "What agency guy is going to shoot a commercial in Chicago in the dead of winter if he can swing it so that he can do it in sunny California?" asks the production head of one of the local film studios.

What's less debatable is that Chicago does a great amount of industrial film work, that it has a degree of flexibility in shooting, is less encumbered than New York or Hollywood with union problems. Some observers believe there's a Chicago style of production. Bill Newton, executive producer of Sarra-Chicago Inc., defines it as being real but not stressing harsh reality, able to "retain its original simplicity."

The Chicago area is lush with important food company advertisers. Just about all are leading buyers of television. Kraft Foods, Kitchens of Sara Lee, Armour & Co., General Mills and Quaker Oats are midwest fixtures. Chicago is also a big TV manufacturing town, claiming Zenith Radio, the Admiral Corp. and Motorola Inc. as residents. It's the home of such major toilet requisites producers and confirmed TV advertisers as Alberto-Culver, Helene Curtis Industries and The Toni Co. The firm most identifiable with the city, however, is the William Wrigley Jr. Co., always in the front rank of TV advertisers, whose chewing gum brand long has been the most heavily advertised product in spot TV.

These companies, all of which have at least one Chicago-based agency, help make the local advertising situation a bright one. There's no arguing about the importance of Chicago's advertising agencies. Chicago is still the firmly-rooted second city—leaving Los Angeles well behind—when it comes to the amount of TV billings produced by its local and branch agencies.

The same is true of the station representative business in Chicago. It's a dynamic one. All the major reps are there, led by Blair Television, The Katz Agency and Edward Petry & Co. As an aggregate, the Chicago reps bring in about 20%—second to New York's 65%—of all spot business.

Chicago's station situation is not so easy to rate. There was a time when the city contributed healthily to network programming. That was from 1948 to 1952, when midwestern circuits were terminal points of the network's links and Los Angeles was a kinescope way station on the map. Chicago already had a thriving program production operation

OVERLEAF: A PHOTO ESSAY ON CHICAGO TELEVISION
TEXT CONTINUES ON PAGE 63

THE AGENCIES

Carl M. Post, president of Post-Keyes-Gardner Inc., knows where all the Chicago agency pieces fit." "... may I remind you," he told a group of broadcast advertising executives in a speech last winter, "that hundreds of millions of dollars of business are within a 60-minute plane ride or a three-minute phone call from this room. One of our local TV network reps has listed \$194 million worth of network TV time in this area which should be handled by the network's Chicago office and Chicago agencies. Another network tells me," he continued, "that \$20 million worth of their billing is going through their New York office even though it is mid-west in origin. A good salesman could spend a whole lifetime and never really sell all the business that is right here under our midwestern noses."

The challenge is certainly there for the Chicago agencies and they do—despite the accounts that might get away—a sound, professional job of meeting it. "As Leo Burnett goes, so go Chicago agencies," said a leading station rep in sizing up the situation. Foote, Cone & Belding, Compton and J. Walter Thompson follow close behind. Bringing up the next rank are Needham, Louis & Brorby, Post-Keyes-Gardner, Wade Advertising, Tatham-Laird, Edward H. Weiss Co., Clinton E. Frank and North Advertising. All are ardent representatives of what has come to be called the "Chicago school" of television advertising.



Leo Burnett reached for the stars—and grabbed some



Leonard S. Matthews, Burnett's executive V.P. for broadcasting, media, administration, client services.



Hooper White, Burnett's creative production manager, with producer Frank Spinozzi Jr. (l).



Tom Wright Jr. (l.) V.P.-media, with program production manager Bob Brown



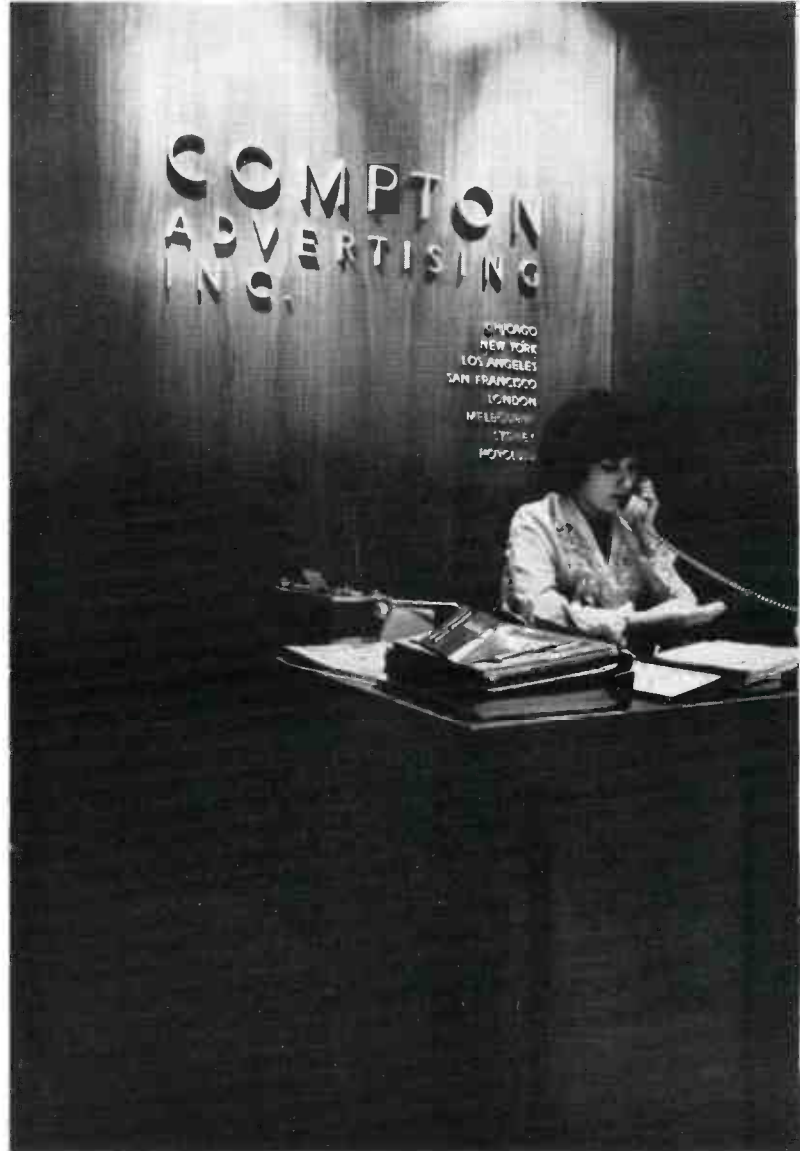
Jackson Phelps, business manager for TV commercial production section.



Don Tennant (seated), executive V.P.-creative services, with Cleo Hovel, V.P.-creative staff services.



The story has it that when Leo Burnett started his Chicago agency in the wake of the depression, friends told him he'd be out selling apples within a year. Apples became the company's talisman and today every Burnett receptionist, like pretty Jane Reckles (above), has a basket of the luck-savored fruit on her desk. Today, too, Burnett, sixth-ranking domestically, is the biggest Chicago-based agency. Reportedly it derives about 70% of its total billings from TV and is responsible for 35% of all broadcast business placed in the market. The agency, which used to do barely 5% of its TV work in Chicago, has steadily increased that pace, is now producing about 15% at home.



Receptionist Evelyn Innocenti, first sight at Compton.



From fast-paced timebuying to an art showing.



Branch offices can be swingers, too

Compton Advertising, primarily on the strength of its huge Alberto-Culver and Procter & Gamble billings, is one of the 10 largest television agencies in Chicago. Refining its status even further, of the some 30 agencies in the market with headquarters in New York or other outside cities (there are about 40 of the native-grown variety), Compton probably has greater billings than all but J. Walter Thompson, which does approximately \$55 million worth of business a year in Chicago. Alone, Alberto-Culver, a Chicago company, contributes some \$30 million in billings to the agency. Other Compton clients with Chicago addresses include American Dairy Assn., Hotpoint Div. of General Electric Co. and Quaker Oats. The last-named advertiser has just announced a shift of its major advertising emphasis away from the print media, will increase its TV.



FC&B: Agency with a public

Foote, Cone & Belding is close behind Leo Burnett in total billings, both nationally—being the seventh largest domestic agency—and locally. Although the company claims to have four “autonomous” offices in the U.S., it justifiably can be ranked as the second largest advertising company with headquarters in Chicago. It’s estimated that FC&B, the nation’s largest publicly-owned advertising agency, will have a volume of more than \$170 million in 1964. The Chicago office accounts for about one-third of this business. Little of the agency’s commercial production work, however, is done in Chicago. The Hallmark Card account, for example, is handled there but its commercials are usually produced elsewhere. Other important TV accounts coming out of FC&B’s Chicago shop include Kraft Foods, Kleenex, Kitchens of Sara Lee, Paper Mate, Purex and Zenith Radio business.

Gesturing to make a point: Fairfax M. Cone, chairman, FC&B executive committee.



Edward M. Stern, V.P. and director of media, conducts network schedule meeting for FC&B staffers.

FC&B broadcast director Homer Heck (second from l.) meets with broadcast supervisors (from l.) Clarke, Burmeister and Beach.





Big at home, big away

Needham, Louis & Brorby is among the top broadcast agencies with headquarters in Chicago. Some 50% of its U. S. volume of more than \$50 million is in television and a healthy share of that originates in Chicago. NL&B does some Johnson Wax and Kraft Foods commercials locally. It also handles Massey-Ferguson, Household Finance, Morton Salt and Mars Inc. The Humble Oil and State Farm Insurance accounts come out of Chicago, but most of their commercials are produced outside the city. Says Blair Vedder, newly-named vice president in charge of media and programming: "Our producers go to houses that can do the job. Each job is different."



Jerry Fortis, NL&B copy group supervisor, goes over a storyboard series with producers Russ Downie (left) and Lee Marsh.

John Scott Keck (ctr.), V.P.-director of broadcast programing and facilities, confers with TV-radio staff members.



John M. Cole, NL&B manager of broadcast facilities.



In a recent NL&B media, TV-radio department merger, Blair Vedder became media-programing V.P.



New agency in town

Post-Keyes-Gardner Inc. is a much-talked-about agency in Chicago. The usual comment has something to say about how fast it's moving. Formed only about a year ago—by the merger of Post, Morr & Gardner and Keyes, Madden & Jones—P-K-G garners more than 50% of its billings from television. Many of its commercials are produced in Chicago, including ones for Brown & Williamson Tobacco, Burgermeister Brewing, Old Milwaukee Beer, General Finance Corp. and the Maybelline Co. The agency's policy: "Let's build Chicago. Let's support Chicago. Let's sell Chicago."



PKG president Carl M. Post on Michigan Ave.

In PKG huddle (from l.): Sherman Rogers, V.P.-creative director; F. Sewall Gardner, vice chairman; Fred Willson, Sr. V.P., Jordan Bernstein, radio-TV producer.



Creative is a word that fits in Chicago

Edward H. Weiss & Co. has unpretentious offices, is seemingly without frills, but has a widely-held reputation for being a creative agency. Playing first string for Weiss' imaginative campaigns is pipe-smoking Roll W. Brandis, vice president and radio-TV director, pictured on the left with art director Art Guse. Brandis is one of the strong personalities in Chicago advertising—direct, outspoken and thoroughly circumspect. The Weiss agency does about 20% of its TV production work in Chicago, but is hardly enchanted with the facilities and talent available. Its big TV accounts include Helene Curtis, Purex Corp. and Mogen David Wine Co.



North's a home-town fan

Control of a sizable portion of the Toni account is what makes North Advertising a force in Chicago TV's scheme of things. The agency also handles a part of Kitchens of Sara Lee's ad budget. North generally favors local production if at all feasible. Says its president Donald P. Nathanson (left): "We have the ability to create commercials every bit as good here as we do anywhere in the country." He does concede that there's a shortage of skillful behind-the-camera people, notes that "a lot of good dramatic talent has left this town," and realistically says that "Chicago will never be a big TV production center again."

Elkhart goes to Chicago, too

Wade Advertising counts more than 15 midwestern firms among its accounts. Miles Products, a division of Miles Labs, Elkhart, Ind., is the one that really counts, however, when it comes to adding up television billings. But Miles took its Alka-Seltzer account from Wade last month, left One-A-Day Vitamins and Nervine with the agency, along with some other products. Alka-Seltzer meant a hefty \$12 million in Wade's overall billing. Another major TV-oriented agency client with midwestern roots is the Toni Co. Last year Wade, which has branch offices in New York and Los Angeles, billed close to \$29 million. Louis J. Nelson Jr. (right) is senior vice president and director of marketing services.



New York's never far away

For Chicago agency men air travel to New York is the indispensable business lifeline. Ad executives such as Arthur E. Tatham, board chairman of Tatham-Laird Inc., pictured below checking into Chicago's O'Hare Airport prior to departure to New York, make the east-bound trip as many as 50 times a year. Tatham's agency handles such substantially TV-advertised brands as Procter & Gamble's Mr. Clean and its Head & Shoulders Shampoo, as well as Whitehall Labs' Dristan Products.



Practicing what they preach

Clinton E. Frank is perhaps the leading disciple of the produce-it-in-Chicago doctrine. Agency officials stress the desirability of keeping "close control" as the key reason for favoring local production. Buckingham W. Gunn, the agency's senior vice president and director of broadcasting services (above), is also first vice president of Chicago Unlimited Inc., the organization charged with promoting more film and TV production for the city. Clinton E. Frank has some of the Kraft Foods business and such other active TV accounts as Roma and Cresta Blanca wines, Reynolds Metals and Toni's White Rain Shampoo and Prom Permanent.

THE PRODUCERS

Fred Niles Communications Center, Sarra-Chicago Inc. and Wilding Inc. are the three principal television production houses in Chicago. The Film-Makers Inc., the newest entry in the field, espousing a philosophy of "mobility," is coming fast. Included among the other houses in the market are Cal Dunn Studios Inc., Filmack Studios and Ray-Eye Productions. On the average, Chicago's film production houses spend at best 50% of their time in the making of TV commercials. In many instances they are kept considerably busier making industrial and sales promotion films. The city's liveliest TV production business comes from the making of food commercials. Most of the studios have standing kitchen sets. It's understandable since Chicago has been a stamping ground for some of the country's best still photographers, men such as Bert Stern and Saul Bass, who pioneered in shooting food advertisements for the print media. The transition to television was a natural and necessary one to accommodate all the important food company advertisers located in the midwest area and doing business there.



Mary Ann Lajoie does the voice-over for the Sterling commercial at Chicago's busy Universal Recording studios.



Shield Productions' Marty Rubenstein directs musical arrangement for a Sterling beer commercial, a JWT account.

Universal Recording is Chicago production's pride and joy. Just about every producer in town makes use of its facilities. It's believed to do almost 90% of the market's film scoring, recording and synchronization for television. Still it's occupied at least half of its time with radio commercial and phonograph recording-making. Universal has five sound studios, does sync narrations to pictures as well as music scoring and film recording. A. B. Clapper (right), president and general manager, and John Brix, production supervisor, have earned broad reputations as two of the city's foremost sound production professionals.



Like its executive producer Bill Newton, Sarra-Chicago Inc. is relaxed, informal and popular. Housed at the same East Ontario address since 1932, Sarra's building has five floors and three studios encompassing some 7,000 square feet of space. The building, put up right after the Chicago fire, once belonging to Marshall Field interests, was constructed to resist any chance of fire. Its third floor used to be a dance hall. Sarra's permanent work force is 35 strong, kept busy under a mounting work load that the company calculates has increased its gross some 15% just in the last year.



Bill Newton, executive producer, Sarra-Chicago Inc.



JWT production chief Murray Pattinson (l.) meets with Sarra production manager Pat Saviano and director Marv Bailey.



Sarra editor Norm Thelen (l.) working with Leo Burnett producer Mal Edmunds.



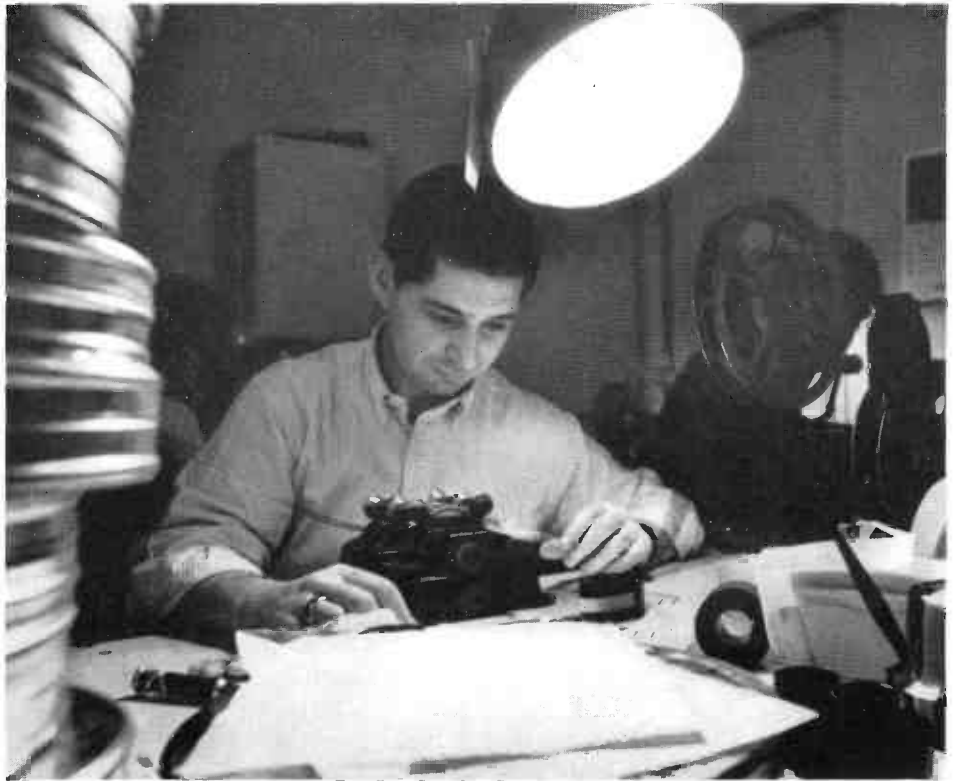
Sarra's Bill Newton lines up shot of Japanese girl in party scene for a Gardner Advertising-made Pet Milk commercial.

The Film-Makers was started a year ago with the premise that it would be a mobile-type film operation, free to move, unencumbered by the need to amortize. Lincoln Scheurle (left), company president, and Edward E. Katz, board chairman and general manager, are convinced that overhead is the destructive force in the studio business. The Film-Makers has its own insert stages but rents most of its space, material and people as the situation requires. About 75% of its business is concerned with TV commercial-making. "We don't want to be known as a Chicago studio," says Scheurle. "We're desirous of making commercials wherever they can be made."

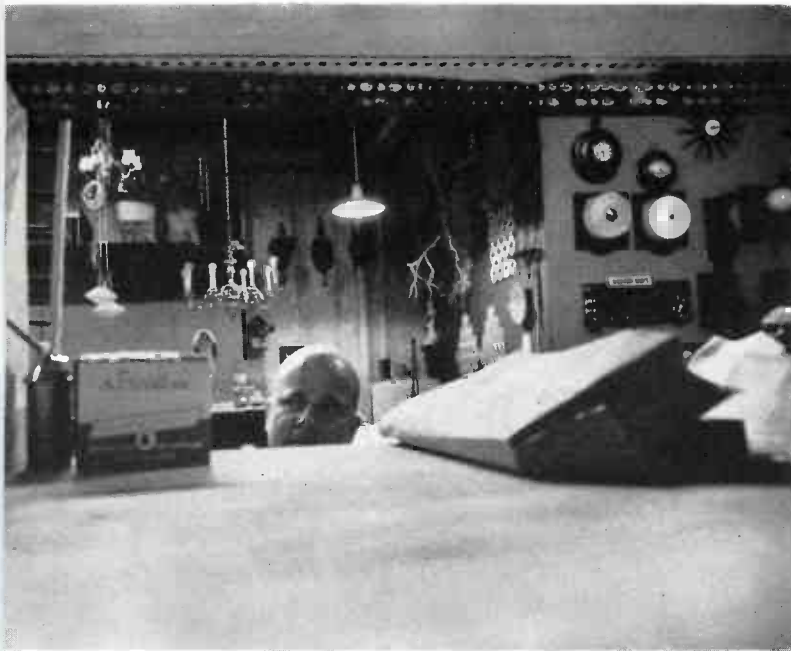
TELEVISION MAGAZINE / April 1964



Wilding Inc. is by far the largest film studio in Chicago. It is the only one that's laid out horizontally—its facilities cover two-and-a-half acres, almost 105,000 square feet of floor space—like a West Coast movie studio, self-containing most of the varied technical properties needed for complete production. It could easily be transplanted to Hollywood without suffering any complexes. The studio produces a great deal of audio-visual aid for the government. Currently, however, only 12% of its work concerns television. Production of commercials is handled by Wilding-TV, the company's separate production unit.



Technician Gerald Hastings (above) performs one of the services—negative conforming—that Wilding-TV offers clients.



Larry Smith (left) is chief of Wilding's property department, stocked mostly with small items. Big props are rented.

V.P. Carl Nelson (right) is Wilding-TV's boss. Film editor Norman Lippert is one of 12 people in his charge.

CHICAGO PRODUCTION:





Robert L. Sinise is Cam-Edit's enterprising president. His specialty is film editing and music and sound scoring.

Cam-Edit Inc., which offers film editing and music and sound effects scoring, has all the trappings of a young, growing and ambitious enterprise. Robert L. Sinise, its supervising editor and owner, is 33, used to work for the Fred A. Niles studios, has a reputation for being a first-rate technician. About 35% of the company's business is in TV commercials including work done for State Farm Insurance, Betty Crocker and Ford Motors. Encyclopædia Britannica Films' syndicated film production, *Animal Kingdom*, is also on the Cam-Edit client list.

SHORT ON VOLUME, LONG ON READINESS

Since 1958, Fred A. Niles Communications Centers Inc. has been located in what first was an armory and then a roller skating rink. It has three sound stages, the largest of which is 12,000 square feet, big enough—as was once done—to have an entire house built on it. Some 50% of the company's production is in TV. Niles has a permanent operating kitchen set, its own sound and editing departments, but, like most film production centers, rents its big props.



Niles men at work: William E. Harder (above, left), V.P.-production, and Donald Lawrence, assistant production manager.



One of the three sound stages at Niles studios (left) is big enough for house or supermarket set.

THE STATIONS

About two years ago, the Federal Communications Commission came to Chicago loaded for bear and taking threatening aim at local TV programming. In general the Chicago stations were damned and applauded for their efforts in about equal measure by scores of witnesses including religious and business leaders. Chicagoans didn't rise up in mass to protest when given the opportunity. In the end, the FCC inquiry turned out to be more dud than devastating. The last word may not have been heard on that score, but for the present the town's stations have passed muster.



Important part of WBBM-TV news team: legman Mike Neigoff.

Clark B. George, V.P. and general manager.



John Drury, one of WBBM-TV's news headliners.

News is the specialty at WBBM-TV

CBS's WBBM-TV, considered by most on-the-scene observers to be leading in the news competition, has half-hour news shows at both 6 p.m. and 10 p.m., six nights a week. John (Red) Madigan, once the hard-driving, demanding city editor of the *Chicago American*, WBBM-TV's news director for the last year, has not been afraid to remold a winning team. His present *Big News* lineup includes legman Mike Neigoff, weatherman P. J. Hoff, sportscaster Bruce Roberts and reporters Fahey Flynn and John Drury.



Reporter Fahey Flynn makes up for The Big News show.



WBBM-TV's map and weather symbol man P. J. Hoff.



Girls in the cast of WBBM-TV's Repertoire Workshop production of "Cyrano de Bergerac" joke together before going on camera.

*These, too,
know
a news story
when
they see one*

NBC's o&o station, WNBQ, employs 200 people and occupies two floors in the massive Merchandise Mart building. Here, too, news is the focal point of the local operation. News manager Bill Corley's 45-man staff turns out 9 hours and 45 minutes a week of news, a 41% increase over its output of a year ago. To do the job the station uses 12 on-the-air reporters, 12 editors, 5 supervisors, 5 cameramen, 3 film editors, 3 sound and light men, 2 processing technicians, 1 apprentice film editor, 2 secretaries and 3 motorcycle messengers. Emmy-award winning Len O'Connor is the star on WNBQ's news lot. Frank, controversial, he's called "Chicago's public conscience." His specialty: kicking sacred cows.



Lloyd Yoder (l.), WNBQ general manager, with Bob Lemon, station manager.



Sacred cow-kicker Len O'Connor stars on WNBQ news analysis and commentary.

The newsroom bustles as time nears for 6 p.m. Chicago Report.



Pat O'Keefe is the news department cost coordinator.



WNBQ newsman Floyd Kalber covers Chicago area news for Huntley-Brinkley Report.





D. Thomas Miller has replaced Sterling Quinlan as WBKB general manager.



Program director Dan Schuffman has departed in the management shuffle.

WBKB newsmen Frank Reynolds (coatless) with veteran Chicago journalist Alex Dreier.



WBKB goes outdoors for First Freedom show interviews.

Change is the order of the day for WBKB

WBKB, the ABC o&o, is easily the most talked about station in town—especially after the resignation in February of general manager Sterling C. (Red) Quinlan. Administrative reorganization has been the theme since. Tom Miller, taking over for Quinlan, was the first to come. Veteran program director Dan Schuffman was the latest to go. WBKB also is in the process of shaking well its news operation. With newsmen Frank Reynolds and Alex Dreier, two of Chicago's best-known journalists, leading the way, the ABC station has thrown the market's TV news competition into a doggedly-waged three-way race. In many respects, WBKB has the securest programming reputation in the market. It has a history of pulling off difficult, sometimes flamboyant, yet usually stimulating concepts.



Nancy Berg runs Land of Ziggy Zoggo small fry show.



Henry Ford II interviewed on Irv Kupcinet's show.

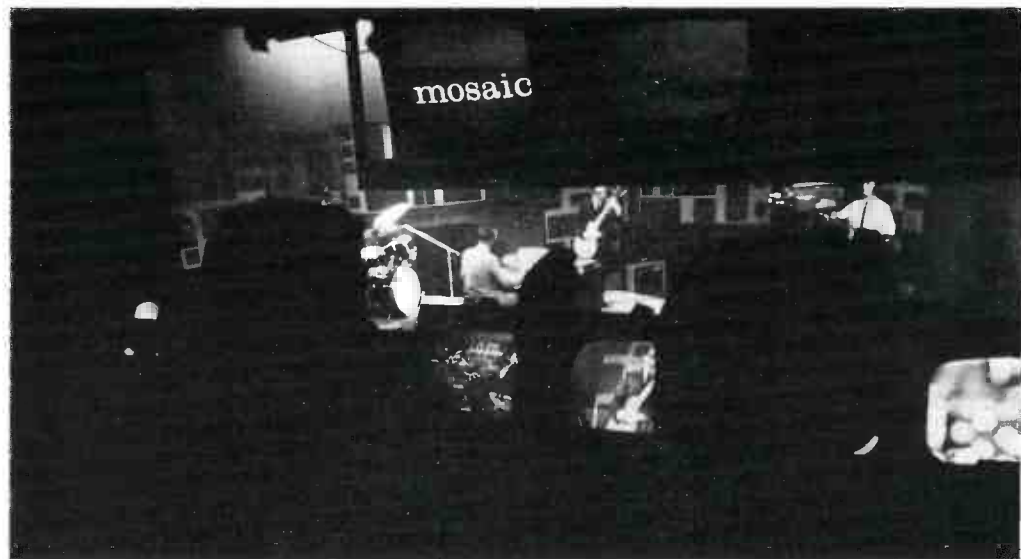
Walking the educational side of the street



WTTW, Chicago's non-commercial, educational station, operates on a \$1.15 million annual budget, originates live programming 20% of its broadcast time, does not attempt to duplicate commercial offerings. Presenting alternative programming, the station apparently does it in a stimulating enough manner to average an estimated 2,000-3,000 pieces of fan mail a week. Now located in a tranquil park setting—it's part of the Museum of Science & Industry complex—WTTW will move to new quarters sometime next year.



WTTW executive director John Taylor (l.) with programming chief Chalmers Marquis Jr.



Don Ferris, announcer-host of WTTW's Mosaic, watches the Dave Rockingham trio.



WTTW director Vic Sunma auditions hopefuls for parts in live production of "Salome."

**WGN-TV: Lesson
in how to be
affluent
though
independent**



WGN-TV's prime mover:
Ward L. Quaal, V.P.
and general manager.



Award-winning cameraman Ed Sullivan.



The men who run the news department:
Bruce Dennis, manager (right), and
his assistant, Gene Filip (left).



Non-affiliated WGN-TV has found that life without networks can be beautiful. The station has a lot going for it. For example: its impressive, just three-year-old Mid-America Broadcast Center, more sports programming than its rivals can cover, almost eight hours a week of news, attractive feature film packages, one of the most elaborate, popular children's series in the country and executive vice president and general manager Ward L. Quaal. The last-named asset is one of the industry's more astute broadcasters.



Elaborate, live—hour-long and
daily—lively and popular is Bozo
Circus, the highest-rated kid's
show in town.





**New station
in town**

wctv, not yet two months old, is having a lusty beginning. The first UHF station to buck the Chicago market, wctv is trying to give viewers what they can't get on the other commercial stations. It's station president John Weigel's belief that there should be more of a "grass roots flavor" to programming so newscasts and variety programs are presented in various languages by ethnic personalities. There's also opera from Italy, gospel singing, a heavy emphasis on sports, outspoken personalities such as Oscar Levant and Tom Duggan and most of all the bullfights from Mexico. The going is not easy. The station's current estimated potential audience: 60,000 viewers with UHF sets or converters, and still growing.

wctv's helmsmen: station president John Weigel (standing, left) and program director Charles Chan (standing, right).



Scenic designer Ray Cotner.



Newscasts directed to national groups are a specific aim. Jose E. Chapa broadcasts in Spanish.



Weather girl Shirley McLaurine is wctv's appeal to the Negro audience.



Bob Lewandowski does the Polish News, is sponsored by Anheuser-Busch.

AROUND TOWN

Chicago is people-interesting, attractive, strong, successful, creative people. Harry B. Smart qualifies. President of the Station Representatives Assn., he's also vice president of Blair-TV, a leading force in the market. Edward E. Voynow, president of the Edward Petry Co., practically founded the station rep business in Chicago. Walter Schwimmer, the creative packager, put together *The World Series of Golf* and *Championship Bowling*. Paul Barnes, who bills himself as "the original man of a thousand voices," is one of the more popular commercial spokesmen in Chicago. On the distaff side Lee Phillip, an unusually warm personality and star of her own WBBM-TV show, also gets a good deal of commercial work. Red Quinlan exudes strength, a free-wheeling personality who stamped his standards of quality and imagination into WBKB. Ray Jones is the voice of AFTRA and SAG, questioning, sometimes caustic, always managing to make himself heard.



Blair-TV's Harry B. Smart — young, aggressive, knowledgeable, one of the market's top station reps—is headquartered in the 11-story Blair Building.

President of SAG's local, actor Paul Barnes is celebrating his 30th year at making radio and TV commercials.



Walter Schwimmer is a blend of sales, business and idea man. He's Chicago's hardest and major producer-packager of television shows. An emphatic speaker, he knows where he's going and usually gets there.



Everyone has a story about WBKB's departed Red Quinlan. His resignation made waves both in and out of the city.



As part of the original Ed Petry organization, Ed Voynow, now president of the company, helped make station representation a going and respectable business in Chicago.



Lee Phillip has found "a beautiful life" for herself in Chicago. A featured performer on WBBM-TV, in demand for commercial spots, she finds the Midwest no handicap.

Ray Jones, executive secretary of the AFTRA local, never sells Chicago short. His personal crusade: encouragement of more live programming. The FCC has listened, among others.



going—many of radio's soap operas originated there—and it was quick to turn out new exciting programs like *Garro-way At Large* and *Kukla, Fran and Ollie*. *Mr. I. Magination* originated there and so did *Down You Go* with Dr. Bergen Evans, *Don McNeill's TV Club*, *Super Circus*, *Zoo Parade*, the *Quiz Kids* and *Midwestern Hayride*. But the city lost much of its strategic importance to the networks when the coaxial cable reached the Pacific and when film asserted itself as the dominant television product. Chicago's day in the national programing limelight came to an end.

Local news is by all odds the key area of challenge and prominencce among the three network-owned stations in the market. Viewed in aggregate, WBBM-TV, WBKB and WNBQ do a strikingly determined and sharp job of covering home front happenings. They try to outdo each other in terms of special reports, documentaries, on-the-street interviews, editorials and personalities. Personal journalism is stressed. Some of the top new reporting personalities receive promotional build-ups high-blown enough to make a David Brinkley blush.

WGN-TV, *Chicago Tribune*-owned, is one of television's most successful non-network affiliated operations, has the finest broadcasting facilities in the market, can boast of programing the best children's show and year-around presents a balanced schedule of sports coverage second to none. It derives its main source of programing strength from imaginative scheduling of a solid array of feature film packages.

WCRV, the other independent, is a newcomer to the competitive fray, the first ultra high frequency operation to dare the fates of the city. WCRV has been on the air since Feb. 6, has been making a decided pitch for minority audiences.

WTTW, the educational station, is always interesting, appears not afraid to try and seems to enjoy the warm regard of the populace. It's been in operation almost 10 years, is one of the most settled, secure and accepted ETV operations in the nation.

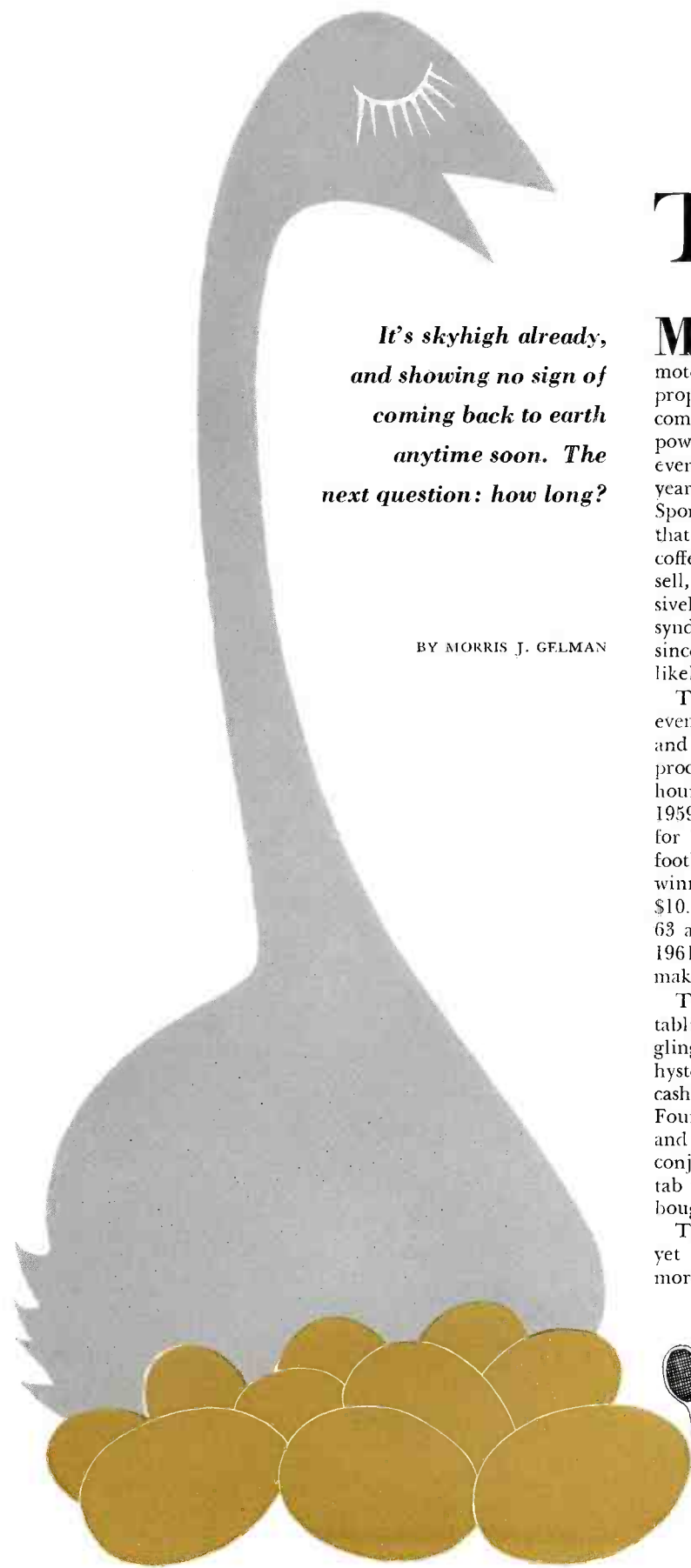
CHICAGO'S second or third city reliance on New York is considerable. Start and end of the working day are geared to jibe with New York's one-hour-ahead time schedule. A visiting New Yorker sitting in a fashionable Chicago restaurant at 2 p.m. Central time finds himself all alone in a huge dining room and handed his coat by the hat check girl who's closing up until the dinner hour.

The power and most of the strings to be pulled, in many instances, are in New York and Chicago knows it. Arthur E. Tatham, chairman of the board, Tatham-Laird Inc., a solidly-entrenched Chicago agency, travels to New York by plane at least once every two weeks to conduct maybe one or two days' business. Other agency and station executives may make the trip as many as 50 times a year.

To Rolf Brandis, Chicago "is still the hog butcher to the world," a town symbolized by its film cameramen's innocently earnest desire "to get everything in focus."

To Carl M. Post, president of Post-Keyes-Gardner Inc., Chicago "is the focal point of America, destined to become our greatest city," . . . a place with an "incredible combination of wholesomeness and drive and vitality . . . the pace-setter for the nation."

What Chicago is to television is a market of considerable scope, influence and room for growth. END



*It's skyhigh already,
and showing no sign of
coming back to earth
anytime soon. The
next question: how long?*

BY MORRIS J. GELMAN

TV SPORTS:

MADNESS is perhaps the best word to describe the current relationship between sports and television. Sports promoters from Rangoon to Ishpeming are rabid to get their properties on television, and television is in a frenzy to accommodate them. Television brings to the relationship its power of vast exposure, its ability to bring out the best of an event, present it in a showcase aura and leave an audience yearning for more. Television also comes laden with money. Sports, for its part, has proven to be a television commodity that satisfies—it satisfies viewers, advertisers and company coffers. It's a high ticket item, much in demand, easier to sell, steeped in prestige. Sports and television are compulsively wedded. Like most such relationships, a love-hate syndrome persists, but the chance for separation is long since past. For better or worse, sports and television are likely to grow old and probably prosperous together.

The union was celebrated with unprecedented hubbub by events of the past three months. Football, as it has of late and as it's likely to do for years to come, dominated the proceedings. First NBC-TV, which has seen its annual total hours of sports telecasts fall off from a peak of 450 hours in 1959 to 248 hours in 1963, grimly outbid all other networks for TV rights to National Collegiate Athletic Association football games covering the 1964 and 1965 seasons. NBC's winning bid of \$13,044,000 was up \$2,844,000 over the \$10.2 million paid by CBS-TV for the same rights for 1962-63 and was almost 10 times the amount paid by NBC in 1961. ABC and CBS came away empty-handed despite making \$12 million-plus bids.

The pattern had been set, the demand dramatically established and all eyes turned to the sports plums still dangling. Skeptics, holders of the line against the wave of sports hysteria that was building, were overwhelmed when NBC cashed in on its costly investment two days after making it. Four national advertisers—Texaco, General Cigar, Gillette and Chrysler Corp.—rushed in where some observers had conjectured even the biggest of their breed might find the tab too rich to maintain. For an estimated \$2,350,000, each bought a quarter of each of the 14 games to be televised.

The NCAA had struck it rich, but the mother lode was yet to be revealed. If college football games were worth more than \$13 million, how much more money would the



HOW HIGH THE BOOM?

generally more exciting National Football League professional games bring? In the early days of January the question overshadowed all others on Madison Avenue. Betting pools were organized in ad agency offices as to how huge a price the games would command.

On January 24, in a ceremony witnessed by a noisy crowd of newsmen and photographers, National Football League commissioner Pete Rozelle opened three large, plain envelopes. Inside were bids—products of long, painstaking hours of computation—for the 1964-65 television rights to the NFL's regular season games.

The top bid dazzled everyone who heard it, including commissioner Rozelle. For \$28.2 million, more than three times what it paid for the same rights in 1962-63, CBS-TV snared what had become the number one package in sports if not in all of television.

It was the signal for the start of an illogical, improbable rights claim race, one that has yet to end. A week after CBS's triumphant day at the auction block, NBC, hell bent to wipe out the memory of two years of football-less weekends from the minds of its affiliates, negotiated a five-year, \$36 million deal with the NFL's budding rival, the American Football League.

It was a monumental transaction, girding television for what might develop into its loudest inter-network war. By its huge long-term dollar commitment, NBC had become guardian of a four-year-old infant enterprise and accepted responsibility for its future well-being. In effect, denied an opportunity to manage the crowd's favorite, the network pledged itself to creating a respectable challenger. The point of no return in TV's competition for sports prominence had been reached.

With the choice packages already claimed, ABC-TV fought to keep from being totally denied. Boasting of no regular football series after 1964, though it had laid more than \$38 million on the line for them, ABC consoled itself by grabbing the Gator and Bluebonnet Bowl games away from CBS. Meanwhile, NBC, to accentuate the fight over rights, picked off the Orange Bowl, paying some \$900,000 to take this event away from ABC.

Bloodied but unbowed, ABC quickly added a new wrinkle to the competition. The NFL's agreement with CBS

had excluded rights to games played at night. Negotiating individually with the teams involved, ABC was able to snare five NFL league night games and announced plans to televise them live on Friday evenings. Payments for rights to these games and for recent bowl game acquisitions would have added at least another \$3 million to football's great TV bonanza (NBC's contribution: \$50 million). But the NFL deal went sour in the face of resistance from amateur sports fearing the TV games would cut into their box office.

Even so, over \$80 million had been dropped into the marketplace and reverberations were sure to be heard. Both exalted and surprised by the extent of television's devotion to football, promoters of other sports have been loud in asking why not us too. Baseball, the king of pastimes displaced, has been busy making plans for a champion-sized assault on television's treasury. The Professional Golfers Association, overseers of a sport where TV rights always have been bargained for individually, has served notice that it will demand its share of television proceeds from now on. The National Basketball Association, denied network exposure for its professional games this season, has come up with some new TV proposals and is busy negotiating for next season. The word is out to everybody in sports, from rodeo riders in Wyoming to table tennis entrepreneurs in Delaware, that the market is lush for the seller and the TV networks are falling over each other to buy.

Nowhere is the situation more frantic than in the sports departments of the three networks and the offices of such aggressive independent producers as Walter Schwimmer Inc., The Fourth Network and Sports Network. Currently they undoubtedly house the busiest people in television. Loose sports events are picked up with alacrity. Contract provisions of sporting events are charted and when a network's rights are due to run out all forces are alerted and the rush is on. Each sports organization watches its competitors as closely as Gimbel's watches Macy's. As a result every sport known to and played by man already has been or is undoubtedly due for TV exposure. It's a drive that knows no boundaries. One program alone, ABC's *Wide World of Sports*, in the last year has gone to Tokyo for the Japanese judo championship, to Norway for the Hollmenkollen ski jumping match, to South Africa for that country's



THE 20 MOST POPULAR TELEVISED SPORTING EVENTS

| PROGRAMS | 1963 AVERAGE RATING | 1963 AVERAGE HOMES | 1964 NETWORK | ANNUAL RIGHTS FEE (Latest Negotiated) | DURATION OF CONTRACT |
|------------------------|---|--------------------|--------------|---------------------------------------|--|
| Rose Bowl | 34.6 | 17,750,000 | NBC | \$750,000 | One year |
| World Series | 28.8 | 14,770,000 | NBC | \$3.5 million (With All-Star Game) | In third year of five-year contract |
| Cotton Bowl | 27.3 | 14,000,000 | CBS | \$200,000 | Ends in 1968 |
| NFL Title (12/30/62) | 26.5 | 13,197,000 | — | \$926,000 | One year |
| NFL Runner-Up Bowl | 23.5 | 12,060,000 | CBS | \$200,000 | Two years |
| Pro Bowl | 22.2 | 11,390,000 | NBC | \$150,000 | Terminates in 1965 |
| AFL Title (12/23/62) | 17.3 | 8,615,000 | ABC | With season coverage | Terminates in 1964 |
| NFL Games (Avg.) | 17.1 | 8,770,000 | CBS | \$14.1 million | Terminates in 1965 |
| Kentucky Derby | 15.3 | 7,619,000 | CBS | \$200,000 | Terminates in 1967 |
| Senior Bowl | 13.8 | 7,080,000 | NBC | \$35,000 | Terminates in 1967 |
| NCAA Games (Avg.) | 13.7 | 7,030,000 | NBC | \$6,522,000 | Terminates in 1965 |
| AFL All-Star | 13.7 | 6,823,000 | ABC | With season coverage | Terminates in 1964 |
| Baseball All-Star | 13.6 | 6,773,000 | NBC | — | — |
| Masters Playoff | 10.4 | 5,179,000 | CBS | \$100,000 | One year |
| Belmont Stakes | 10.2 | 5,080,000 | CBS | \$65,000 | One year |
| Preakness Stakes | 9.6 | 4,781,000 | CBS | \$65,000 | One year |
| Wide World of Sports | 8.3 | 4,160,000 | ABC | — | Network owned |
| CBS Sports Spectacular | 11.9 for 13 90-minute shows 7.4 for 11 30-minute shows | 5,949,000 | CBS | — | Network owned |
| Fight of the Week | 7.9 | 4,050,000 | ABC | — | Ends in Sept. |
| AFL Games (Avg.) | 7.3 | 3,750,000 | ABC | \$2,350,000 | NBC takes over 1965-1969 at \$7 million per year |

Audience Data Source: A. C. Nielsen Co.



HOW SPORTS SCORE IN THE NETWORK LINEUP

| YEAR | TOTAL HOURS | | | PERCENTAGE OF NETWORK SCHEDULE | | |
|------|-------------|------|-----|--------------------------------|------|------|
| | ABC | CBS | NBC | ABC | CBS | NBC |
| 1955 | 170 | 145¾ | 180 | 9.0% | 3.3% | 4.2% |
| 1956 | 75 | 206 | 205 | 3.5 | 4.6 | 4.7 |
| 1957 | 100 | 217¾ | 250 | 4.5 | 4.9 | 5.5 |
| 1958 | 174 | 276¾ | 300 | 5.5 | 7.0 | 6.6 |
| 1959 | 136 | 295 | 450 | 4.0 | 7.3 | 9.9 |
| 1960 | 218 | 307¼ | 405 | 6.5 | 7.5 | 8.5 |
| 1961 | 213 | 278 | 336 | 6.5 | 6.8 | 7.1 |
| 1962 | 197 | 286 | 274 | 5.5 | 6.7 | 6.0 |
| 1963 | 240 | 305 | 248 | 7.0 | 7.5 | 5.3 |



SPORTS AND TV *continued*

grand prix and to Hawaii for the international surfing championships.

But sports on television have to be viewed from different levels. High above is football, especially of the professional variety. Football is to television today what the Beatles are to the popular music business. It's vital, exciting, lively, fantastically in demand. It sells like crazy, is a good, good show, marvelously entertaining for those who follow its fortunes.

The other sports are on a series of considerably lower levels. For the sports and television story—though there are some common history, conflicts and goals—is really two stories. Football and television is the success story deluxe, the once-in-a-lifetime extravaganza. Baseball, golf, basketball, boxing, bowling, horse racing, etc., and television make up a tale with more shadows, less sensational, telling of almost as many defeats as triumphs, whose happy ending is far from assured.

In the broadest, all-encompassing terms sports have been wonderfully good for television. Testimonials to this conclusion are easy to find.

"Sports always have been among the most popular programs on television," says Clarence Thoman, director of news and sports, broadcast department, Foote, Cone & Belding.

"Sports get a unique kind of loyalty buildup from viewers. They allow the advertiser to get more impact from his message. He's able to gear his advertising more to sports telecasts. There are, for example, lots of merchandising possibilities open to him."

"Public acceptance of sports in our market is incredible," says Odin Ramsland, general manager, KDAL-TV Duluth, Minn. "Our people are very, very interested in sports. They seem to have a great appreciation for the advertiser who brings them an event. Sports programs probably get a better public response than any other type of program."

Advertising agency observers and TV station men point out that sports are wholesome entertainment attracting a family audience. Women, they claim, either because they want to avoid becoming video widows during the sports-filled weekends, or because they actually dote on watching rugged males in combat, are tuning in to sportscasts with increasing regularity (according to the American Research Bureau's television audience report for October/November 1963 as many women watched KDAL-TV's coverage of CBS's *Sports Spectacular* program as did men).

Prominent mention also is made of what a bargain sports programming is for advertisers, how it attains highly concentrated viewer interest. What's largely left unsaid, however, is how deeply the human factor is influenced by sports telecasts. There's no question that some advertisers who normally stop, look, listen and debate before edging into a programming venture, will leap for sports because they're football buffs or baseball fans. There's no accounting either for the advertising agency people who will recommend a buy because their hearts and weekends belong to golf.

Sports, in short, give television heaps of solid and highly desirable programming fare. Critics don't knock it, audiences in substantial numbers and with satisfying regularity watch it, advertisers practically stand in line to buy it. The networks and stations that boast of World Series coverage or the NFL games or an important championship boxing bout

To page 74



NETWORK TV'S TOP SPORTS BACKERS

Net time and program expenditures for 1963

| COMPANY | TOTAL EXPENDITURE |
|---|-------------------|
| 1. Gillette Co. | \$11,418,300 |
| 2. Ford Motor Co. | 5,902,400 |
| 3. General Cigar Co. | 4,364,600 |
| 4. P. Lorillard Co. | 3,863,400 |
| 5. Philip Morris Inc. | 3,286,200 |
| 6. Falstaff Brewing Corp. | 3,113,600 |
| 7. Texaco Inc. | 2,802,700 |
| 8. Bristol-Myers Co. | 2,201,600 |
| 9. Chrysler Corp. | 2,149,000 |
| 10. Standard Oil Co. of Indiana | 1,808,800 |
| 11. General Mills Inc. | 1,574,700 |
| 12. General Motors Corp. | 1,485,500 |
| 13. Goodyear Tire & Rubber Co. | 1,338,100 |
| 14. Firestone Tire & Rubber Co. | 1,146,000 |
| 15. Shell Oil Co. | 1,112,600 |
| 16. Institute of Life Insurance | 983,300 |
| 17. Liberty Mutual Insurance Co. | 880,900 |
| 18. Joseph Schlitz Brewing Co. | 866,100 |
| 19. Georgia Pacific Corp. | 785,700 |
| 20. Carter Products Inc. | 777,100 |
| 21. Brown & Williamson Tobacco Corp. | 730,000 |
| 22. J. B. Williams Co. | 728,000 |
| 23. P. Ballantine & Sons | 696,300 |
| 24. Hartford Insurance Group | 631,800 |
| 25. Standard Oil Co. of New Jersey | 607,500 |

Source: LNA-BAR/TVB

| | | | | | | | | | |
|---------------------------------------|---------------------------------------|---|---------------------------------------|-----------------------------------|---|--------------------------------------|-------------------------------------|---------------------------------------|------------------------------------|
| | | | | | | | | | |
| 11:00:00 — 5 Sec. Titles | 11:00:05 — 5 Sec. Alpine Billboard | 11:00:10 — 5 Sec. American Airlines Billboard | 11:00:15 — 3 Min. 55 Sec. Program | 11:04:10 — 60 Sec. Alpine | 11:05:10 — 8 Min. 50 Sec. Program | 11:14:00 — 60 Sec. American Airlines | 11:15:00 — 1 Min. 30 Sec. Program | 11:16:30 — 30 Sec. Credits | |
| | | | | | | | | | |
| 11:23:32 — 8 Sec. Breakstone's Yogurt | 11:23:40 — 2 Sec. WCBS-TV ID | 11:23:42 — 2 Sec. Logo | 11:23:44 — 5 Sec. Titles | 11:23:49 — 60 Sec. Romir CF | 11:24:49 — 2 Sec. Logo | 11:24:51 — 7 Min. 19 Sec. Program | 11:32:10 — 2 Sec. Logo | 11:32:12 — 30 Sec. Vista | 11:32:42 — 30 Sec. Tone |
| | | | | | | | | | |
| 11:56:35 — 2 Sec. WCBS-TV ID | 11:56:37 — 60 Sec. Northeast Airlines | 11:57:37 — 2 Sec. Logo | 11:57:39 — 14 Min. 26 Sec. Program | 12:12:05 — 2 Sec. Logo | 12:12:07 — 60 Sec. Italian Swiss Colony | 12:13:07 — 8 Sec. Care Bleach | 12:13:15 — 2 Sec. WCBS-TV ID | 12:13:17 — 60 Sec. L&M | 12:14:17 — 16 Min. 23 Sec. Program |
| | | | | | | | | | |
| 12:50:00 — 2 Sec. Logo | 12:50:02 — 60 Sec. Ajax | 12:51:02 — 2 Sec. WCBS-TV ID | 12:51:04 — 5 Sec. Titles | 12:51:09 — 60 Sec. Doublemint | 12:52:09 — 2 Min. 11 Sec. Program | 12:54:20 — 60 Sec. Pond's | 12:55:20 — 2 Min. 10 Sec. Program | 12:57:30 — 2 Sec. Logo | 12:57:32 — 2 Sec. WCBS-TV ID |
| | | | | | | | | | |
| 11:03:43 — 4 Min. 20 Sec. Program | 11:08:03 — 40 Sec. TWA | 11:08:43 — 5 Sec. TWA Billboard | 11:08:48 — 2 Sec. NBC News Logo | 11:08:50 — 2 Sec. WNBC-TV ID | 11:08:52 — 30 Sec. Diet-Rite | 11:09:22 — 8 Sec. Hellmann's | 11:09:30 — 2 Sec. WNBC-TV ID | 11:09:32 — 5 Sec. Titles | 11:09:37 — 2 Min. 53 Sec. Program |
| | | | | | | | | | |
| 11:23:10 — 1 Min. 52 Sec. Program | 11:25:02 — 60 Sec. Vista | 11:26:02 — 2 Min. 28 Sec. Program | 11:28:30 — 16 Sec. Credits | 11:28:46 — 2 Sec. NBC News Logo | 11:28:48 — 2 Sec. WNBC-TV ID | 11:28:50 — 60 Sec. H-O | 11:29:50 — 8 Sec. White Rose Tea | 11:29:58 — 2 Sec. WNBC-TV ID | 11:30:00 — 20 Sec. Titles |
| | | | | | | | | | |
| 11:55:32 — 30 Sec. Playtex Hair | 11:56:02 — 60 Sec. Lady Esquire | 11:57:02 — 2 Sec. Logo | 11:57:04 — 1 Min. 44 Sec. Program | 11:58:48 — 2 Sec. Logo | 11:58:50 — 10 Sec. Promo | 11:59:00 — 30 Sec. New Dawn | 11:59:30 — 30 Sec. Get Set | 12:00:00 — 60 Sec. Caro Bleach | 12:01:00 — 2 Sec. WNBC-TV ID |
| | | | | | | | | | |
| 12:25:30 — 60 Sec. Adom | 12:26:30 — 60 Sec. Bufferin | 12:27:30 — 2 Sec. Logo | 12:27:32 — 2 Sec. Photoplay Logo | 12:27:34 — 1 Min. 26 Sec. Program | 12:29:00 — 2 Sec. Logo | 12:29:02 — 10 Sec. Promo | 12:29:12 — 60 Sec. White Owl | 12:30:12 — 8 Sec. Pepsi-Cola | 12:30:20 — 2 Sec. WNBC-TV ID |
| | | | | | | | | | |
| 12:49:00 — 2 Sec. Logo | 12:49:02 — 60 Sec. Lark | 12:50:02 — 2 Sec. Logo | 12:50:04 — 4 Min. 2 Sec. Program | 12:54:06 — 2 Sec. Logo | 12:54:08 — 60 Sec. Svenska Towels | 12:55:08 — 60 Sec. Wigley's Gum | 12:56:06 — 2 Sec. Logo | 12:56:10 — 1 Min. 50 Sec. Program | 12:58:00 — 30 Sec. Credits |
| | | | | | | | | | |
| 11:02:07 — 5 Sec. Colgate Billboard | 11:02:12 — 3 Min. 2 Sec. Program | 11:05:14 — 60 Sec. Colgate | 11:06:14 — 60 Sec. Program | 11:07:14 — 60 Sec. Ajax | 11:08:14 — 1 Min. 50 Sec. Program | 11:38:04 — 60 Sec. Bumble Bee Tuna | 11:39:04 — 12 Min. 20 Sec. Program | 11:10:04 — 5 Sec. Colgate Billboard | 11:10:09 — 15 Sec. Credits |
| | | | | | | | | | |
| 11:31:48 — 60 Sec. Vitalis | 11:32:48 — 4 Min. 4 Sec. Program | 11:36:52 — 2 Sec. WPIX ID | 11:36:54 — 60 Sec. Martinson's Coffee | 11:37:54 — 10 Sec. Daily News | 11:38:04 — 60 Sec. Bumble Bee Tuna | 11:39:04 — 12 Min. 20 Sec. Program | 11:51:24 — 60 Sec. Cooky's Catering | 11:52:24 — 60 Sec. Promo | 11:52:24 — 60 Sec. Bufferin |
| | | | | | | | | | |
| 12:10:56 — 13 Min. 25 Sec. Program | 12:24:21 — 60 Sec. H-O | 12:25:21 — 60 Sec. Mrs. Hanover Trust | 12:26:21 — 10 Min. 5 Sec. Program | 12:36:26 — 60 Sec. Hecker's Flour | 12:37:26 — 60 Sec. Secret | 12:38:26 — 30 Sec. Credits | 12:38:56 — 2 Sec. WPIX ID | 12:38:58 — 60 Sec. Freedom Foundation | 12:39:58 — 3 Min. Sign-off, Anthem |

duration. The stations are channel 2 WCBS-TV, channel 4 WNBC-TV and channel 11 WPIX. The monitoring of them was done by U.S. Tele-Service, New York, in conjunction

with TELEVISION editors. The times attributed to each unit may vary a few seconds from the actual time each was aired; in all other respects the editors believe the report to be exact.

1 a.m. The next two pages, using charts and text, tell much more of it. All four are enlightening.

Once viewing goes past prime time, television's picture gets choppy

IF any one subject can be singled out as "the talk of the industry" at this particular juncture, it's the subject of program interruptions. Last month, in order to lay out in graphic terms what all the talking was about, TELEVISION MAGAZINE reported on an evening of television on all six commercial stations in New York City. The monitoring and the analysis was confined to the prime time hours of 7:30 to 11 p.m., on February 17. This month, concluding its report on the subject, TELEVISION reports on the post-prime time hours, from 11 p.m. to 1 a.m., using three New York stations as its example and the March 5-6 program period as its case in point.

The results of that monitoring, commissioned by TELEVISION and performed through the facilities of U.S. Tele-Service Corp., appear on the preceding two pages in picture form and on the facing page in chart form. The first shows all of the individual program and non-program elements which appeared that night, identifies each one and tells how long it lasted, and shows the sequence in which they were broadcast. The second shows graphically how the program and non-program elements look in a time perspective.

As did last month's report, this one also requires some initial disclaimers. It does not purport to tell the whole story of post-prime time programing; only the story of what three New York stations did on one night. It is not a typical account but is an actual one. The editors believe the report to be exact in number and sequence of program/non-program elements, but not in precise times. TELEVISION arbitrarily assigned a length of 2 seconds to the smallest units monitored and a length of 5 seconds to all billboards, for example, while those units might actually have varied from those figures. In TELEVISION's log everything was made to balance, and in the process a few seconds may have been added to or subtracted from either program or non-program units.

The channels chosen for TELEVISION's post-prime accounting were channel 2 WCBS-TV, channel 4 WNBC-TV and channel 11 WPIX. The first two are owned-and-operated stations of the companies whose initials they bear; the third is an independent. They were picked because among them they program in the post-prime time period the three types of fare typical of that hour: WCBS-TV's *The Late Show* is generally accepted as the oldest and most successful of late night movie formats; WNBC-TV carries the *Johnny Carson Show*, the biggest alternative to late night movies, and WPIX carries the *Steve Allen Show*, another major alternative now broadcast in over 40 important TV markets. TELEVISION felt that the situation represented by these three comes close to representing the nationwide picture.

NOT SO MANY AS SO OFTEN

The first conclusion, immediately apparent in comparing the pattern of post-prime programing to that in prime time: the "problem" is not so much one of extended multiple non-program elements as it is of frequent ones. In prime time networks and stations tend to stack commercials, promos, logos and other non-program elements together in extended blocks between program units. In post-prime time the non-program segments are less extended but more frequent. The most numerous stretch of non-program ele-

ments (on WPIX) contained 10 elements. In prime time the longest (on WCBS-TV) contained 13. More significantly, whereas in prime time the non-program elements frequently ran to six or more units, in post-prime time many were of only two or three units.

As a natural consequence, the picture in regard to program units is much more choppy in the post-prime period. The longest unit turned up in the TELEVISION monitoring was for 20 minutes 1 second of movies on WCBS-TV—early in that night's movie. After that those elements shortened. The most interrupted period was during the half-hour news broadcast by WNBC-TV. The picture went from program to non-program and back again 17 times in the half-hour, with the longest unit 4 minutes 20 seconds of news.

THE PROGRAMING PIECES

Extracting only the program units from the late night programing by the three stations shows the following picture:

WCBS-TV: 3 minutes 55 seconds, 8 minutes 50 seconds, 1 minute 30 seconds, 2 minutes 35 seconds, 1 minute 15 seconds, 7 minutes 19 seconds, 20 minutes 1 second, 14 minutes 26 seconds, 16 minutes 23 seconds, 15 minutes 4 seconds, 2 minutes 11 seconds, 2 minutes 10 seconds and 1 minute 19 seconds. Total: 96 minutes 58 seconds for the two hours. The program percentage: 80.8%.

WNBC-TV: 2 minutes 6 seconds, 4 minutes 20 seconds, 2 minutes 53 seconds, 40 seconds, 1 minute 35 seconds, 4 minutes 10 seconds, 1 minute 52 seconds, 2 minutes 28 seconds, 6 minutes 53 seconds, 4 minutes 32 seconds, 6 minutes 55 seconds, 2 minutes 35 seconds, 1 minute 44 seconds, 5 minutes 11 seconds, 4 minutes 50 seconds, 9 minutes 25 seconds, 1 minute 8 seconds, 1 minute 26 seconds, 5 minutes 8 seconds, 2 minutes 21 seconds, 7 minutes 46 seconds, 4 minutes 2 seconds, 1 minute 50 seconds. Total: 85 minutes 50 seconds for the two hours. Program percentage: 71.7%.

WPIX: 50 seconds, 3 minutes 2 seconds, 1 minute, 1 minute 50 seconds, 2 minutes 50 seconds, 20 seconds, 15 minutes 10 seconds, 4 minutes 4 seconds, 12 minutes 20 seconds, 11 minutes 10 seconds, 13 minutes 25 seconds, 10 minutes 5 seconds and 3 minutes. Total: 79 minutes 6 seconds for the 1 hour 42 minutes 58 seconds. Program percentage: 76.7%.

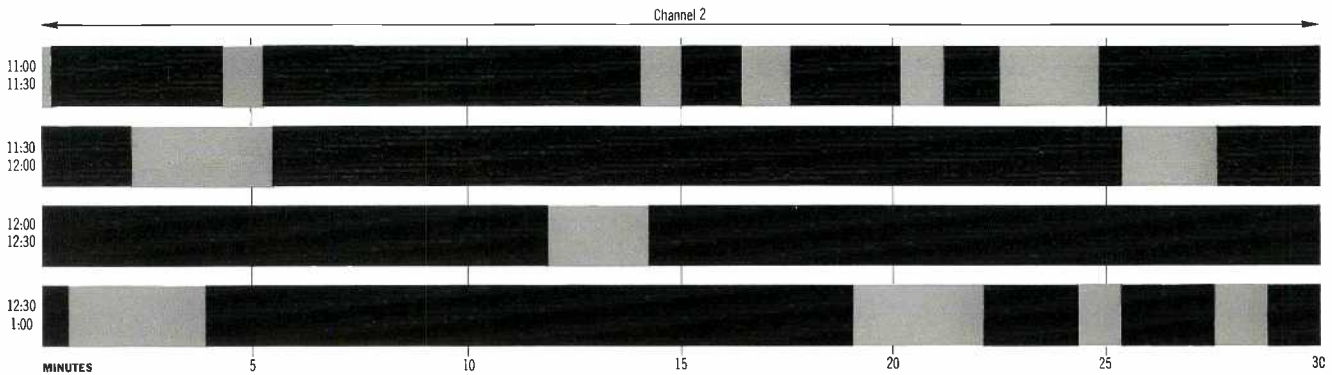
This is how non-program elements were grouped by the three stations during the same period, by number of elements in each group:

WCBS-TV: 3, 1, 1, 6, 1, 8, 9, 6, 5, 8, 6, 1, 5. Total: 13 groups, 60 non-program elements.

WNBC-TV: 2, 2, 8, 1, 4, 1, 1, 1, 7, 2, 1, 1, 5, 7, 1, 2, 1, 5, 5, 4, 3, 3, 4, 5. Total: 24 groups, 76 non-program elements.

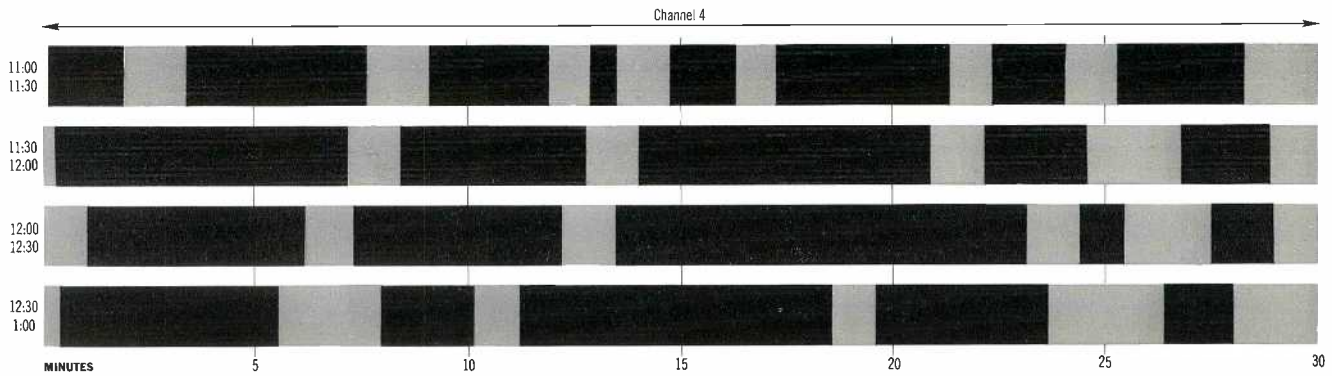
WPIX: 3, 2, 1, 1, 5, 1, 4, 2, 4, 2, 10, 2, 5. Total: 13 groups, 41 non-program elements.

Whether the system of broadcast scheduling represented by the prime and post-prime programing monitored in the two TELEVISION reports is the best of all possible systems is now a matter of heated industry debate. Those participating in it know one thing for sure: if there are to be any changes—in length and number of credits, in station and network promos, in program lengths—something's got to give. The clock won't stretch. END



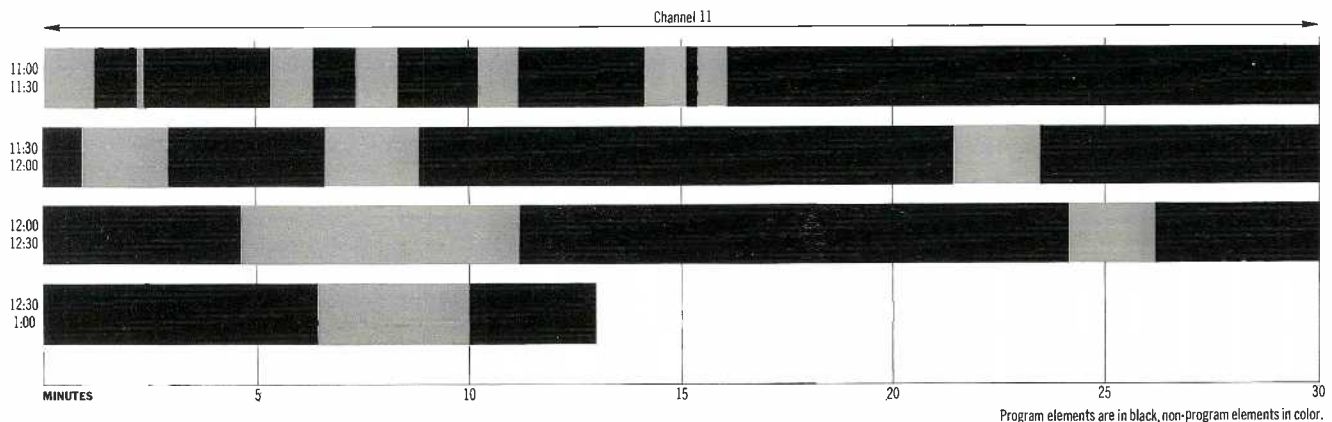
This is the program/non-program pattern telecast by channel 2 WCBS-TV New York from 11 p.m. to 1 a.m., March 5-6, 1964. Black bars are program units. The grey bars are combinations of the non-program units which appeared between program

units. The night's longest uninterrupted program stretch on this channel was for 20 minutes 1 second of movie between 11:30 and midnight. The longest stretch of non-program material was 3 minutes 16 seconds telecast between 12:30 and 1:



The busiest sequence of program/non-program elements occurred on channel 4 that night between 11 and 11:30, WNBC-TV's half-hour news period. It contained 17 segments, split between program and non-program units as shown by the first of the

four bars above. The longest program stretch in that half hour was 4 minutes 10 seconds. The longest intact program unit during the two hours was 9 minutes 25 seconds during the Johnny Carson Show, broadcast on the network between 12 and 12:30.



Channel 11 WPIX New York didn't quite fill out the two hours: it went off the air at about 12:43 a.m. The longest uninterrupted program element was 15 minutes 10 seconds which began just after 11:15. The longest non-program stretch was for

6 minutes 22 seconds between 12 and 12:30. It contained a 30, a 10, a 60, 1 minute 30 seconds of credits, a 20, a 2, a 30, another 30, 50 seconds of titles and a 60. Containing 10 individual elements, it was the night's most numerous sequence.

PROGRAMING: SHORT SUPPLY,

BY ALBERT R. KROEGER

SOME people have stopped trying to figure the non-network program and feature film business. Just when they think they've got it doped out, it takes another turn—for better or for worse. It can be looked at with optimism or scowled into depression. It's riddled with paradox. It's affected by so many variables that certainty one moment can fade to doubt the next. The only clear fact is that most of the nation's 555 commercial TV stations can't survive without it.

It's been a long time since syndication salesmen blew into a market, took a hotel room and gave out appointments for the local TV station buyers to come up and see them about a new first-run show they were selling. Today there aren't many new shows being offered, there aren't many salesmen around and stations get the "when can I see you" treatment instead of the "see me" burn.

Feature film salesmen, on the other hand, who struggled to unload thousands of old Hollywood movies while the first-run program men rode high, today find themselves with product of recent vintage, but little of it. And because it is in short supply, it commands tremendously high prices.

Times, obviously, have changed. And much of the change has been wrought by network television, the medium that knocked syndicated programing down and still continues to stomp on it.

When the networks were tooling up their programing in the early 1950's, stations welcomed syndicated product to fill in wide gaps in their schedules. And regional advertisers welcomed the non-network shows as powerful prime time ad vehicles in their market areas. Syndicators sold directly to sponsors where they could and got top prices. First-run syndication was rolling.

But by 1955 the networks were fully tooled up with nighttime programing. Station time periods became tight. The network shows—slick, polished and laden with name talent and the best creative and technical production people Hollywood could lend to an enemy turned financial savior—began to draw audience away from the syndicated shows wherever they faced them.

In 1956 syndicators went to market with 29 first-run shows. Stations had room for perhaps six of them. First-run sponsors became disenchanted and flocked into spot TV and local slots around the increasingly popular network shows. The weaker syndicators began going out of business. The big network squeeze was on.

Most syndicators who tried to buck the station trend to "riding the network" found that economics were against them. They cut their sales staffs to the bone to save on overhead. They knew that they couldn't compete with network programs on a quality basis so they tried to shave production costs. Writing became abominable and actors merely went through the motions. The public wasn't fooled and neither were the stations. First-run syndication died a little bit more.

In the late 1950's the dark days in first-run syndication became darker but the industry got an economic boost and a new shot of life. Programs that had finished long, successful (and recent) runs on the networks were opened up for sale to stations. Off-network programing soon became—and still is—the dominant factor in the syndicated field.

There were six off-network series released in 1960, about 30 each year since. These shows, hours and half-hours, have proven track records, go up into hundreds of episodes per series for valued continuity. Stations, and advertisers, generally know what they are getting.

But in the topsy-turvy world of syndication, what's in one year may be coasting downhill the next. Already it looks like off-network is on the wane and first-run is again picking up steam.

Syndicators have earmarked only seven off-network shows for release so far this year. This count may double before year's end but the off-network barrel has bottomed out. While hits like *77 Sunset Strip* (180 hours), *Route 66* (150 hours) and *Marshal Dillon* (233 half-hour reruns of *Gunsmoke*) are coming on the market, increasingly shows like *East Side, West Side* (26 hours), the *New Phil Silvers Show* (32 half-hours) and *Empire* (32 hours) are going into distribution only months after their network showings—and poor showings (according to the rating charts) at that.

There will always be one-season network casualties, and a sprinkling of network long-run hits, to replenish the off-network larder, but seemingly too much has been released too soon to keep the off-network category strong. (And some of the best of the network long-run series will always be kept by the networks for daytime rerun stripping, further reducing the flow to stations.)

Television's much-cited voracious appetite for program material is indeed just that. It chews up shows at a dizzying speed and constantly hungers for new ones. Stations still get mileage out of the fifth rerun of *My Little Margie* and such vintage fare as *Cisco Kid* and *Hopalong Cassidy* but they yearn for something more salable.

When a good off-network rerun is up against even a low-rated current network original, most stations faced with the situation find that the original usually wins the larger share of audience. As long as new programing has this advantage, and mindful of the fact that stations cannot live solely on network compensation and will program locally for more money as long as they have something to program with, first-run program syndicators will keep fighting for openings and station sales.

Their fight this year appears more robust than it has in a long time. First-run men have some new weapons but, on balance, they also have the old problems—and some new ones.

The syndicators this year have announced four first-run properties. *America* (39 half-hours from CBS Films), *Human Jungle* (26 half-hours from UA-TV), *Man of the World* (20 hours from Independent Television Corp.) and

BIG DEMAND

Zero One (26 half-hours from MGM-TV). Some distributors feel that the first-run count may climb as high as nine shows. Only three first-run entries appeared last year.

Of the four announced original series for 1964, three were produced in Great Britain. They start off in the U.S. ahead of domestic product because they have already recouped some of their cost in overseas sales, do not have to face some of the economic headaches plaguing home-grown product.

Those headaches (also affecting off-network distribution) start with residual payments to the talent unions, SAG and AFTRA—about \$4,000 per rerun per show, up from about \$2,000 several years ago—continue on into sizable expenditures on advertising and promotion, distribution and office overhead. All this piled on top of the initial production cost.

Beyond this, just to break even, a show must achieve station sales in the top 40 markets, get perhaps 30 more sizable markets to break into the black and pay the producer. The business is a gamble but some syndicators seem willing to risk first-runs again. They see favorable trends for them in current network programming strategy and the abolition of network option time.

With action-adventure programming having run its course on the networks, some distributors feel that action first-run is a very marketable product. Many stations will buy it to counter-program the networks and to reach for the audience which obviously enjoyed the old crime shows. Detective or spy-mystery formats decorate a number of the new first-run offerings.

Some distributors are also heartened by reports that ABC-TV this fall will turn back as many as four half-hour periods to its affiliates. The latest reports say there will be only two periods returned but for syndicators trying to get product back in prime time, it's better than nothing.

The end of option time last September had little apparent effect on opening up local time slots. Most stations already had their fall schedules lined up and sold before the end of option time could make a difference. The stations that had made a practice of pre-empting one or two regular network shows a week continued to pre-empt, but no more than they normally did. Other stations did retrieve time from obviously failing network shows or programed locally in time taken by these shows' replacements. The majority of stations, however, continued to take as much network feed as offered.

The erasing of option time will have its real test this fall. Stations can elect to substitute a syndicated show for a network program. It remains to be seen if they will, the economics of network affiliation being what they are.

The fear of losing a network affiliation will keep many stations solidly in their network's programming corner. Twenty-six of the nation's very top TV markets have four or more stations (seven of the markets with one or more network-owned stations). The risk of losing an affiliation, where the

To page 94

THE PROGRAM PRODUCT SHORTAGE: WHAT DO STATION MEN THINK ABOUT IT? WHAT CAN THEY DO ABOUT IT?



WILLIAM A. BATES
WDAF-TV Kansas City

"If some syndicator with a hot new idea comes along, he'll be welcome."



MIKE SHAPIRO
WFAA-TV Dallas

"Pre-'48 feature libraries can be combed for blockbuster shows that can do well again, even against the most recent releases."



ROBERT M. LAMBE
WTAR-TV Norfolk

"We need new material and I'll look over all that's offered. Stations in another decade will find themselves in a real product drought if they insist on beating producers down. . . ."



A. LOUIS READ
WDSU-TV New Orleans

"We are doing too many of our own local programs to feel the product supply pinch."



DANIEL T. PECARO
WGN-TV Chicago

"We have a special fund for program development. We're making pilot shows, testing them on a studio audience, polishing them if they seem to have potential."



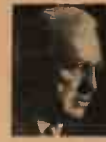
ROBERT L. RIERSON
WFTV Charlotte, N.C.

"It's easier with option time off to throw out weak network shows."



GEORGE WHITNEY
KFMB-TV San Diego

"Group efforts run to short-term, small-package production. It's a specialized area and I don't think there's enough talent around to strengthen it."



MAURICE THOMPSON
WLET Jackson, Miss.

"Stations have got to show some semblance of being creative . . . of developing their own ideas. The audience is going to balk at reruns sooner or later."



DONALD SWARTZ
KMSP-TV Minneapolis

"We've tried to protect ourselves against shortage by laying in several feature film packages."



TOM B. JONES
Triangle Stations

"We can create local programming that creates audience. This doesn't have to be left in the hands of outside syndicators."



LESLIE G. ARRIES JR.
WBHE Boston

"A one-shot program can sustain itself, but a show of any appeal, done on a series basis, costs too much for a single station to absorb. Syndication has to be thought of."



JEAN HENDRIX
WSB-TV Atlanta

"You can always seem to find more of what you need. Demand will create what's needed."



LEE RUWITCH
WTVJ Miami

"You just can't raise rates on your feature film advertisers as per picture costs go up. . . ."



SAMUEL S. CAREY
WRVA-TV Richmond

"As program suppliers, other broadcasters understand our problems and they're easy to do business with."

Encouraged by competition among the networks, sports events costs have zoomed

have a prestige rub-off, experience indicates, second to none.

Statistics, those flexible but still difficult-to-argue-with persuaders, indicate just how deeply entrenched sports are now on network and local station television. As of the first week of February, in the six-station New York market, the first nine of the top 10 weekend TV daytime network shows were sports programs. More than 36% of the 44 weekend daytime TV programs were devoted to sports.

During the two-day weekend, Feb. 8-9, a viewer in the New York market could have watched—if he had exceptional peripheral vision and was able to pay attention to several TV sets at once—two college basketball games, a billiards match, four golf programs, two motorcycling championships, a rodeo, four bowling shows, one wrestling match, an ice hockey contest, two horse races, a power boat race, a rugby match, the roller derby and coverage of the winter Olympics from Austria. Granted that the same New York market viewer had the necessary endurance he could have seen a total of 15½ hours of sports action.

A PILLAR OF THE MEDIUM

Subtracting the considerable local station attention to sports programming from the total picture hardly changes the conclusion that sports have come to be a vital pillar of the medium. Last year the three networks devoted an aggregate of 793 hours to sports programming, or 6.5% of their total time (see chart, page 66). According to the A. C. Nielsen Co., two of the top 10 rated programs from October 1963 through January 1964 were sportscasts. The Jan. 1, 1964, Rose Bowl telecast was tied for second place with *Bonanza* (*Beverly Hillbillies* was number one) for the period, reaching 17,750,000 U. S. households, while the World Series telecasts in October were eighth on the list, reaching 14,770,000 households.

In addition, the audience levels for sports programs seem to be on a continual rise. The Rose Bowl, for example, came in with a 31 Nielsen rating for the 1961-62 season, a 33 for the 1962-63 season and a 34.6 for the current season. A Nielsen survey of the top programs in eight sports categories for the 1962 season showed that college football telecasts averaged a 57% share of homes using television, professional football averaged 68%, baseball (thanks to the World Series) 71% and horse racing 69%.

Advertisers, for at least the last five years, have supported sports programming with consistent enthusiasm. Gas and oil, beer, automobile and tobacco advertisers

have traditionally been the principal buyers of network sports programs. A look at the top 25 sports advertisers on network television for 1963 (according to LNA/BAR-TVb figures) shows this still to be largely true (five are automobile or auto accessories manufacturers, and four are tobacco, four are oil and three are beer advertisers).

But some broader-based advertisers have been placing more of their budgets in support of sports telecasts lately. On the top 25 list are four remedies and toiletries producers, three insurance firms, a building materials producer and a diversified food corporation.

As it has been almost since the beginning of television, the Gillette Co., Boston, is far and away the heaviest backer of sports programs on television. According to the Television Bureau of Advertising, Gillette registered \$11,418,300 in estimated net time and program billings for the 12-month period from January through December 1963. Almost \$6 million in expenditures behind Gillette was the Ford Motor Co. with estimated net time and program billings for the same period of \$5,902,400 (see chart, page 67). In all, 90 national advertisers spent a total of \$68,217,300 for net time and programs covering more than 65 sports events and shows last year. CBS had sports billings of \$27.8 million followed closely by ABC's \$27.1 million. NBC, with \$13.3 million, lagged behind.

The manager of the radio-TV department of an advertising agency handling the account of one of the nation's biggest advertisers is not surprised that sports have meant so much to TV.

"As long as advertisers get so strong an identification advantage with sports programs, they are going to be willing to pay the price no matter how high it goes," he explains. "The place where sports advertising really pays off," he emphasizes, "is with distributors and dealers. These are usually rough and tough guys and they really go for sports programs."

But, while most advertisers, particularly those appealing predominantly to males, are ready to shout the praises of sports sponsorships on television, just about all will add a preface of complaint about how dearly it costs to indulge in such media strategy. Laments about rising prices are the national anthem of television. Since the video tube first shed its unblinking light on the frenzied commercial world, advertisers have sermonized as to how the medium would eventually price itself out of the market. As yet the desire for availabilities hasn't diminished.

Still, in the case of sports programming,

the law of supply and demand, particularly with football, may be fast approaching its zenith. That crunching sound heard in the media world today, say some observers, is the advertiser's back up against the wall, his illusion of sports sponsorships embittered, determined no longer to submit to every rate increase hurled his way.

That inflation has set in is not to be doubted. It is inflation fostered and encouraged by the competition that exists among the networks. Each network tries to proclaim itself the number one sports network. The title is pinned on the network image like a badge of honor for affiliates to praise and advertisers to applaud. But not all networks can be number one—whatever that accolade really means—and there are maybe 25 truly top-notch sports events scheduled during an average year.

A FLOOD OF THE ERSATZ

The inevitable has already begun. A battle of dollars has ensued for control of the genuine articles, while ersatz events are flooding the market.

"What have sports done for TV?" is the usual question asked in broadcasting trade circles. There's a counter to it: "What has TV done for sports?" This one is asked less frequently.

"Television," says New York Giants football star and WCBS-TV New York director of sports Frank Gifford, "has done a tremendous job in popularizing sports. Look at the gate receipts of professional football. Television certainly hasn't diminished them. Television has sold the game to the public. It has helped the game considerably."

Sports' financial take from television has been enormous. In some instances, as with AFL football, TV money is all that has kept a sport or particular variety of sport from disappearing. There's substantial evidence to show that with many sports, TV exposure has been the necessary spur to outstanding growth. Since, for example, *Championship Bowling*, the first regularly scheduled TV series covering the sports, was first aired in 1954 by the Walter Schwimmer organization, bowling has about doubled in the number of establishments that cater to it, while the number of bowling lanes in operation has almost tripled during the same period.

Yet there are those who think that TV unchained, used indiscriminately as the demand dictates, is far greater a destructive than constructive force.

Wrote James A. Farley Jr., a member of the New York State Athletic Commission, in 1962: "TV has taken a once flourishing sport and reduced it to a



What's missing from this scene that would arouse greater viewer identification, greater impact?



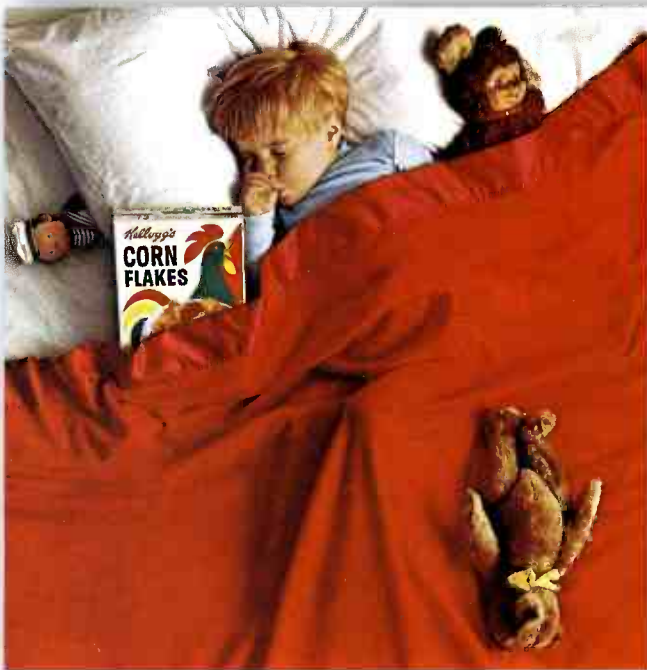
What's the best way to bring out all the feeling of icy goodness that this product has to offer?



What's the one way to convey the impression of elegance, intimacy and vitality that is afforded by this fine personal car?

How can these TV commercials be made to work harder, sell more?

turn the page and see ... →



Color! Kellogg's drives home product identification, enhances appetite appeal the best possible way . . . with color commercials. It's one reason why Kellogg's is number one in its field . . . and stays that way!



Color! Sprite puts over its cool, mouth-watering green packaging using color commercials that get higher sales and increased enthusiasm with bottlers. No wonder Sprite moved up to number two in its field in only 24 months!



Color! Ford uses color commercials to show off rich body colors and interior designs. Color, an essential factor in car sales, enhances consumer involvement. It's just one more reason why Thunderbird is number one in personal car sales!

COLOR . . . makes the difference!

Here are just a few of the many benefits you get when you use color commercials:

1. Strongest possible trade name identification
2. Greater consumer involvement
3. You stand out from your competitor
4. Your best prospects see your products at their best
5. Less cost increase for color than in print media
6. Black-and-white viewers see even better pictures

The whole country is going color . . . more stations, more and more home sets. Work in color now and you get the greatest possible benefit in terms of experience and better transmission, even in black-and-white! Want to know a lot more about the benefits of working in color? Just contact: Motion Picture Products Sales Department, **EASTMAN KODAK COMPANY**, Rochester, New York 14650.

SPRITE: Advertiser: Fanta Beverage Co., a division of The Coca-Cola Company. Agency: McCann-Marshall Co., Inc. **KELLOGG Company:** Advertiser: Kellogg Company. Agency: Leo Burnett Inc. **THUNDERBIRD:** Advertiser: Ford Motor Company. Agency: J. Walter Thompson Company.

For COLOR . . .



TV has been football's supreme benefactor, proselytizer, defender and sugar daddy

pitchman's stand for razor blades." He went on to charge that television had destroyed the small fight clubs which helped train fighters and had taken the personality out of boxing.

No instrument as powerful as television is ever all good or evil. Its relationships, its effects, its whys and wherefores can be judged fairly only on a case-by-case basis.

The TV liaison with football is a perfect starting point. To football TV has been the supreme benefactor, proselytizer of the game, defender of its legal rights, choreographer, set designer and director of its furious action and, most important, sugar daddy for its ambitions and caprices.

"I remember," says FC&B's Thoman, "when pro football used to be something those horrible guys did on Sundays." Then television came along and made pro football almost a religious affair, with attendance on Sundays in front of the monitor mandatory.

Actually, football has enjoyed more than cordial relations with broadcasting since the early 30's, when such men as Les Quailey, now sports director of N. W. Ayer & Son, and Tom McMahon, then a budding sports announcer, later sports director of the DuMont TV network, ushered the sport in on radio.

FEARED EFFECT OF RADIO

Says Quailey, who used to be a sports announcer with Ted Husing, "The cry in the old days was that radio might affect football attendance. Football broadcasts in 1930 were done on a sustaining basis. NBC and CBS used to broadcast the same games and out of a total of nine games presented during the season, Notre Dame was on four times.

"Then the advertisers moved in," Quailey recalls. "Tidewater Associated Oil on the West Coast began doing football, track and field and college basketball on a regional basis. The Atlantic Refining Co. started broadcasting football in the mid-30's. The effect on the company's dealer force was dramatic. Atlantic was able to have tie-ins and merchandising plans and was completely enthusiastic about the broadcasts."

The big question at the time, Quailey recalls, was whether Atlantic should broadcast one big game a week to its Eastern seaboard markets. Quailey, who was already working with N. W. Ayer, then and now Atlantic's agency, argued for localizing the broadcasts. He went around to individual schools and bought rights to their games.

"At one time we were doing 35 to 40 radio broadcasts a weekend," Quailey points out. Individual game broadcasts

were carried by one or several stations in a given region, depending on the interest generated. This technique, forerunner of the one CBS-TV uses for coverage of the NFL games today, meshed beautifully with Atlantic's still-subscribed-to marketing concept: "to become a part of a community by participating in those things in which the community is interested."

Tom McMahon, now running his own business outside the broadcasting industry, tells how the system worked:

"If Cornell played Dartmouth," he explains, "that game was broadcast in New England and New York state. The next week Penn State might be at Cornell. That game would be broadcast in New York state and Pennsylvania." In all, some 30 colleges participated in the operation.

When TV came along just before World War II Atlantic Refining Co. worked with Philco on the latter's experimental station in Philadelphia, W3XE, to discover how best to cover a football game. Regional TV advertisers picked up coverage of college football games in the 40's, but the new medium brought new fears.

"The regional radio operation was sound," comments Tom McMahon. "It kept the local colleges in the forefront in their own cities and areas. It made them important by the tremendous promotion which the advertiser gave to the games. Nothing could supplant the local colleges' position on radio. This policy was of mutual benefit to sponsor and college.

"But," says McMahon, "fear entered the mind of the athletic director when TV came along. He could not measure the effect it would have on the conduct of people. He could see only the empty stadiums. He listened to the prophets of doom."

The National Collegiate Athletic Association set up a TV committee in 1951. By majority vote, the committee drew up rules that in effect appropriated the rights to all the football games played by member colleges. A one-telecast-per-week schedule was adopted and put up for bid. If Notre Dame and the University of Pennsylvania, for example, desired to televise their games independently, as indeed they did, they could not under penalty of schedule cancellation by other colleges and dismissal from the NCAA.

"The effect of this move," says McMahon, "was to freeze out regional sponsors all across the U. S. Where pro football is now is to some extent a result of the NCAA TV policy and practice which sent those sports advertisers, like Atlantic Refining, who had so long built their programs around college football, into the hands of the professional teams."

Still, the college organization was adamant. Its concern then, as it is now: "protection of the game of college football plus guarantee of the sport's future welfare," two objectives to be gained "by holding to a minimum the harmful effects of television upon gate receipts. . ."

Westinghouse Electric was the first national advertiser to sponsor the games coast-to-coast subsequent to the induction of the NCAA TV Committee (it purchased the rights, the only advertiser to do so, and bought time on NBC). In 1952 and 1953, General Motors, for its Chevrolet division, picked up the sponsorship, also on NBC, which paid \$1,250,000 for the TV rights. Under the NCAA's 1952-53 program, 18%, or almost \$200,000 of the fee for rights, went to the organization itself with about \$900,000 divided among a score of participating colleges whose games were telecast. General Motors' outlay for the package including time and program charges: roughly \$2,600,000.

Though rights fees for the games continued to increase greatly, advertisers began to get cautious. There was some question in many camps, and still is to an extent, how interested people in Georgia, for example, are in watching a Southern California-UCLA game. ABC-TV, which purchased rights to the college games in 1954 for an estimated \$1.5 million, reportedly got badly burned in the process of finding the answer. Some industry sources say that the network, meeting with considerable advertiser reluctance to support the telecasts, tried to sell advertising on a participating basis, but lost about \$1 million for all its efforts. One result of the experience is part of the network's record: its general coverage of sports was sharply curtailed for the next several years, especially in 1956 and 1957.

LOST MONEY IN 1962

As recently as the 1962 season, only 81% of the available network time on the NCAA football game telecasts was sold. Considering that CBS-TV had paid \$5.1 million for the right to carry the games that year, almost 20% of unsold time must have caused some serious cases of indigestion. Network officials, at least, acknowledged that money was lost on the venture.

Last year the NCAA's TV commercial picture brightened considerably (thanks, say many observers, to the interest in football engendered by the professional teams). More than 97% of the available network time for the games was sold to two national advertisers picking up quarter sponsorships, two buying one-eighth pieces and five others—including Chese-

Popular
Country


Jazz

Concert
Folk

Scores for
Television

Musical Theatre

Motion Pictures



Today's many worlds of music
are the result of an opportunity provided
by BMI for thousands of composers,
writers and publishers to be heard,
to be treated with dignity and respect,
and to share impartially
in the economic rewards
of their talents.

ALL THE WORLDS OF MUSIC FOR ALL OF TODAY'S AUDIENCE



BROADCAST MUSIC, INC.

NBC turned a "rash" \$13 million NCAA games purchase into a quick sales success

brough-Ponds, strictly regional for the West Coast—purchasing various participations. Still, CBS has claimed but a small profit for the season's coverage.

NBC's more than \$13 million plunge into NCAA game coverage for 1964-65 certainly was motivated importantly by its need to get back into regular weekly football telecasting. The network's quick sales of the games, however—advertisers figure to pay about \$40,000 a commercial minute with 16 such minutes scheduled per game—probably has turned what appeared to be a rash undertaking into a sure success.

For its investment, NBC will get to televise games on 13 Saturdays from September through December and on Thanksgiving Day. A single game will be televised nationally on nine dates. On five other Saturdays the network will be divided into four regional groups, each carrying its own game.

Though five dates out of the 14-week-end schedule are now set aside for regional coverage, the NCAA TV formula is still restrictive. According to the rules laid down by the NCAA Television Committee for 1964 and 1965, NBC must televise the games of at least three different member colleges (the service academies excepted) from each of the eight NCAA districts each year. In addition, during the run of the network's two-year contract it cannot cover the games of any member college more than three times—not more than two appearances in one year—and there must be appearances each year by at least four colleges which have never appeared on the NCAA program, and "by at least four other colleges which have not appeared on the program during the preceding five years." As a consequence of these and similar contractual strictures, television only occasionally has been able to bring TV viewers coverage of the most interesting, nationally most important, college football games. This condition, without much question, has helped pro football, which in 1951 was a decided second to the college game, achieve its current domination in the field.

The pro teams profited almost from the inception of the NCAA's TV committee. When Atlantic Refining couldn't buy into college games on a regional basis, it picked up sponsorships of the New York Giants, Philadelphia Eagles and Pittsburgh Steelers professional games. At the time each professional team was a free agent, negotiating individually for sale of its TV rights. But in 1951, with the college games still the main audience attraction, National Football League teams netted only a total of about \$500,000 for play-by-play radio

and TV rights to their games. These rights were estimated to bring in about \$35,000 to \$40,000 per team for its entire schedule.

Lansing B. Lindquist, then vice president in charge of TV for Ketchum, MacLeod & Grove, now a New York TV consultant, and Tom McMahon engineered the first network television coverage for professional football in 1953. Lindquist, who had organized Westinghouse Electric's sponsorship of the NCAA games in 1951, was looking to place the same client on a nationwide fall TV series. He asked McMahon, who was then sports director of the DuMont network, if the pro football teams would be interested in national exposure.

The teams seemed willing but there were problems. Regional commitments already had been made and Westinghouse would not be sure of getting into all its desired markets. Lindquist decided that if a Saturday night schedule could be worked out, Westinghouse would sponsor games on both Saturdays and Sundays, thus satisfying its marketing requirements. Some of the club owners refused to switch their schedules, but Dan Reeves, owner of the Los Angeles Rams, for a consideration of \$40,000, made the move. Even so the deal almost wasn't sealed. There was a question whether Westinghouse would put up the extra ante, but the company did and wound up sponsoring 20 of the 49 NFL games telecast that season on DuMont starting in late September and ending in late December. Regional advertisers, such as Miller Brewing, Atlantic Refining and Brewing Corp. of America, picked up commercial responsibility for the remaining games.

Pro football, once it went national, proved a natural audience-winner. But the game apparently had to prove itself over some stubborn opposition.

"We had some difficulty selling pro football at first," remembers Tom McMahon. "We were told that people would not be interested in it, that people would not sit and watch professionals play. This was theater thinking," McMahon maintains. "Theater people dominated the advertising business for so long."

By the first week of January 1954, doubts about pro football's audience potential should have disappeared. The pro football championship game, carried by 133 stations on the DuMont network and sponsored by Miller Brewing, received a Nielsen rating of 31, an 89.6% share of that particular Sunday daytime audience, and reached into more than 24 million U. S. households.

Under the sharp guidance of its former

commissioner, the late Bert Bell, and its current commissioner, Pete Rozelle, the NFL has discovered how best to harness TV's vast power to its own bandwagon. Over the course of its TV experience—ABC carried the games in 1955 and CBS picked them up in 1956—the NFL experimented until it came up with the right formula. League games were televised only on a regional basis. Fans in a league market were permitted to view their team's games only when they were played away from home. Home games were blacked out within a 75-mile radius. TV money was distributed equally among all the teams in the league.

This last-mentioned strategy is probably the key to the quality competition consistently produced by the league. It helps lessen the possibility of weakening the weak teams and strengthening the stronger ones. No matter how weak a team, no matter how poor a gate attraction it becomes, it gets its share of television income. That this tends to equalize competition is borne out by the rise of the small city Green Bay Packers from doormats of the league in 1958 to champions in 1960-61-62.

A RISE IN GATE RECEIPTS

The felicity of the NFL's union with TV is further borne out by its more than 50% rise in gate receipts during the 10 years of network coverage. NFL fans, with TV as the stimulus, have become slightly hysterical about the game. All but about 7,000 seats of the 63,000-seat Yankee Stadium are sold out for all home games of the New York Giants months before the season begins. Special antennas by the hundreds have been bought by people living in the outer fringes of NFL cities in hopes of pulling in blacked-out games. Outlying motels, advertising TV telecasts of such games, have had to turn potential customers away.

Attendance at home for legitimate telecasts of the games has been equally impressive. A. C. Nielsen reports that NFL games televised last year from October through January registered a 17.1 average rating and reached an average of 8,770,000 homes, significant figures for Sunday afternoons.

With Monday mornings at the ad agencies and at stations filled with talk about the Sunday NFL game, with pro football developed into the most prestigious sport of all, it was no wonder that the TV networks bid for the rights to the 1964-65 NFL games like some Wall Street sharpies trying to corner the market in cotton futures.

CBS won the rights, says TV network president James T. Aubrey Jr., because

the network makes a point of "not letting the big ones get away." Aubrey added: "We know how much these games mean to the viewing audience, our affiliated stations and the nation's advertisers."

The NFL games apparently mean so much to CBS affiliates that they agreed to carry them without compensation for the time. Actually, in hope of making its \$28.2 million investment pay off, CBS-TV has come up with some controversial sales innovations. The number of commercial minutes offered per game has been increased from 16 to 18, with advertisers charged \$65,000 a minute for promoting one product and \$75,000 a minute for offering two or more. These rates are up \$20,000 to \$30,000 a minute from those charged last year. (The cost-per-thousand, say some observers, will be about \$8.50.)

CBS also plans to offer doubleheaders on five of the 18 dates that will make up its NFL TV season. Of the 18 minutes

a game that are open for sale—one during half-time—10 will be for use by national advertisers and eight by regional advertisers. In order to mitigate for their loss of compensation—estimated to have totaled \$300,000 last year—CBS affiliates will be given longer station breaks for local sale. Plans call for them to have one 70-second break and three 40-second breaks in each game, as compared to one 70 and three 30's in 1963. The stations will also have the benefit of last year's station break format plus regular compensation for two hours of Class C time if they carry the second game of the proposed doubleheaders.

THE CBS MASTER PLAN

According to the CBS master plan, the network's entire two-year NFL investment could be realized by the end of 1964. It breaks down this way: two national advertisers, the Ford Division of Ford Motor Co. and Philip Morris Inc.

and its American Safety Razor Co. subsidiary, have signed up for two-year stretches as sponsors of each of the 23 NFL playing dates. Ford is in for six commercial minutes a game and Philip Morris has bought four minutes a game.

The remaining eight commercial minutes have been sold regionally in all but three of the NFL markets—Green Bay, Cleveland and Pittsburgh—to 11 regional sponsors at prices equivalent to that paid by the national advertisers. At this writing prospects appear excellent that the unsold time—amounting to four minutes in the three markets—will be sold out long before the football telecasts begin.

In gross terms, Ford will pay \$390,000 (at \$65,000 per minute for six minutes) per NFL playing date and \$8,970,000 for the 23 dates. Each playing date will cost Philip Morris \$260,000 (at \$65,000 per minute for four minutes) and the cigarette advertiser will spend \$5,980,000 for



SEE HOW THEY RUN—Network television's hustling, peripatetic sports men

WILLIAM C. MacPhail is captain of CBS-TV's sports team. It's a team of about 35 people, mostly producers and directors, that's used to winning and unused to being shut out when going after an attraction. Its key possessions are the NFL games. When MacPhail made the winning \$28.2 million bid for the games last January and signed NFL commissioner Pete Rozelle, pictured with him above (left), to an exclusive two-year contract for TV rights, he turned an uncertain season into certain success. It was a needed stroke for the already-dogged ABC and newly-aggressive NBC figure to severely test CBS-TV's winning sports ways.

But MacPhail is no neophyte when it comes to competition—he was born to it. His father, Larry MacPhail, now a prominent thoroughbred horse racing figure, used to have a hand in running the Brooklyn Dodgers and New York Yankees and his older brother Lee is president of the Baltimore Orioles. Bill MacPhail came to CBS in 1955 after a nine-year turn in various official capacities for several baseball teams.

CARL Lindemann Jr. is NBC-TV's man in motion. His activities following the signing of the CBS-NFL pact were somewhat typical. Only one more brass ring was left for the grabbing. The idea was not to let anyone else get to Joe Foss, commissioner, American Football League, pictured above with Lindemann (left). NBC's vice president-sports dined and drank with Foss, listened to his stories, hardly let him out of sight. By midnight of the fourth day after the CBS football coup, the AFL had come to terms and NBC's football-less weekends were a thing of the past.

The man who propelled NBC smack into the middle of the TV sports picture started at the network as a student engineer in 1948 and in the ensuing 15 years worked his way up via a dizzying series of 10 rapid-fire moves that included stints as a cameraman and as a news department vice president. It was from this latter post (after the sports department was transferred to control of NBC News) that Lindemann jumped last December, with boyish enthusiasm, into the sports job vacated by Tom S. Gallery.

EVERYWHERE a reporter goes on the TV-sports beat, he hears about the tenacious, talented performance of ABC-TV Sports. Said a sports executive for one of the other networks: "We have to keep a close eye on the ABC sports guys. They're tremendously aggressive. We don't know what they're going to do next."

One thing everybody in the business knows Roone Arledge is going to do is travel. As production head of network TV's most far-flung, perhaps most ambitious, sports operation, he logs some 250,000 air miles a year, has the entry stamps of more than 20 countries registered on his passport and has supervised coverage of everything from skin diving contests, as pictured above, to wrestling matches. Starting his TV life as a stage manager of NBC-TV in 1954, the red-headed Arledge joined Sports Programs Inc., then an independent sports packager, in 1960. Sports Programs Inc. was subsequently sold to AB-PT by Edgar J. Scherick, its then president, now ABC-TV V.P., programing. Arledge was then put in command of the sports arm.

Having failed to capture NFL rights, NBC latched on to the AFL for \$36 million

the 23 dates. Together the two national advertisers will spend \$14,950,000 for the season's coverage.

As an aggregate national and regional advertiser billings for the 1964 NFL season could amount to \$26,910,000. This would allow the network to register much of next year's NFL revenues in its ledgers in black ink.

Well satisfied with its own current relationship to TV is the four-year-old American Football League. Started in 1959 as a rival to the NFL, the AFL has had some shaky financial experiences. Its New York franchise, the Titans, went bankrupt in 1962. Luckily for the league, one of the entertainment world's shrewdest business figures, David A. (Sonny) Werblin, president of MCA Inc., took over control of the club this year, re-named it the Jets and set it back on keel.

Other teams have been kept in operation by nourishment from TV money. ABC-TV in 1959 bought TV rights to the league's contests for a five-year period ending in 1964. Under terms of the ABC deal, each of the eight teams in the league received \$261,000 for rights to their games last year.

But ABC, with a year to go in its contract with the AFL, made a serious bid this year—\$26,106,000—to take home rights to the NFL games. Football insiders say that AFL commissioner Joe Foss was so disturbed by what he felt was ABC's desertion that he wrote the network off for future consideration as a broadcasting agent. ABC officials, however, insist that they did not want to tie their network up to the league for a five-year period, as Foss required, but wanted instead to be free to negotiate for NFL games in 1966.

Whichever version is the more accurate, NBC's part in the affair at least was not ambiguous. Having also failed to capture that mecca of TV-sports achievement, NFL rights, NBC latched on to the AFL's Foss and stayed with him until an agreement could be worked out.

NBC's infusion of \$36 million—for a non-cancellable contract that becomes effective in 1965 and runs through 1969—gives the AFL the status, substance and stability it desperately needed. The league has been locked in a debilitating competitive battle with the NFL. The fight for new players, the future stars of the game, has drained some treasuries dry. When Frank Gifford, destined to become one of the team's all-time greats, first came to the New York Giants in 1955, he sported all-American credentials but was paid only \$7,500 for his season's work. The same football club recently signed a new player, with a far less imposing college record, for a figure report-

edly three times what Gifford received (but the Giants' treasury, make no mistake, is hardly hurting). By most reliable estimates at least three teams in the AFL lost money last year. A professional team, it's felt, needs an income of about \$1 million a year to break even.

NBC's \$36 million allows all the AFL teams to come home a winner, with each guaranteed about \$900,000 a year for five years. This is only \$100,000 less than the \$1 million each NFL club owner (there are 14 teams in this league) can count on from TV rights for the next two years, and more than three times what the AFL teams derive from their current agreement with ABC. To add to this tremendous financial boon, NBC has earmarked \$1 million in each of the last two years of the contract's life for expansion of the AFL from eight to 10 teams, a must for a league which has no franchises in such key cities as Los Angeles, Chicago and Philadelphia.

Thus the pawns are in place for what's sure to turn into a bitter phase of head-on moves and countermoves by NBC and CBS.

NEW MARKETS FOR THE AFL

Comments New York Jets president Sonny Werblin: "The NBC contract opens up new markets for the AFL, establishes it firmly and creates a whole new image of the league in the minds of the sports fans."

Says NBC sports vice president Carl Lindemann Jr., the man at the helm of the network's vigorous sports push: "Our dollars will help the AFL buy players and we will help underwrite expansion."

Neither network expects a cakewalk. "We're not kidding ourselves," says CBS-TV sports vice president William C. MacPhail. "It's going to be extremely competitive."

NBC will start at a disadvantage. ABC has picked up its option to televise the AFL games this year despite a determined bid by NBC to buy the network off. Thus AFL coverage will be in somewhat of a lame-duck status, with ABC unlikely to do much promotional buttering for bread NBC hopes to devour in 1965.

NBC's football league, as some sports observers have already started to call the AFL, needs all the promotion it can get because currently it's a decided second as a TV attraction. A. C. Nielsen research shows that last season from October through December, telecasts of the AFL games registered an average rating of 7.3 and got into an average of 3,750,000 homes a week, while the average NFL telecast for the same period achieved a 17.1 rating and reached 8,770,000 homes.

As an added starter to this upcoming inter-network fray, already top-heavy with intricate competitive overtones, ABC reached into what most industry people thought was an exclusive CBS package and grabbed off—for a few weeks—rights to five NFL games. A provision in the CBS-NFL contract permits five games on the league's schedule to be played at night. Industry conjecture had it that CBS was somehow unaware of this clause and was hoodwinked out of the games. In fairness to the network, a week before the ABC deal was announced, William MacPhail told a visitor about the night games and expressed CBS's lack of interest in them.

Hardly had ABC announced this latest sports package than a flood of protests stormed in. At the crest of the wave was Clifford B. Fagan, the executive secretary of the National Federation of State High School Athletic Associations, the representative body for most of the nation's high schools, and Asa Bushnell, the chairman of the Eastern College Athletic Conference and head of the NCAA's television committee. Their contention: the five Friday night games would be a violation of federal statutes designed to protect colleges and high school teams from threats to their attendance.

This isn't the first time that sports practices, particularly football, have been challenged in Congress and in the courts. Antitrust violations of one form or another have been the usual charge against football. In 1953 the Department of Justice brought a case against the NFL charging that it was illegal for teams in the league to forbid telecasts of games into cities where the home team also was playing. U.S. District Judge Allan K. Grim, however, ruled that the pro teams could black out TV at home games, but some eight years later the same judge decided that package deals, such as the ones NBC now has with the AFL and CBS with the NFL, were illegal because they eliminate competition among teams for sale of their TV rights. Congress came through for football—and all sports, in this instance—passing a bill in 1961 permitting professional sports leagues to negotiate package TV contracts with the networks. But a provision of that bill, designed to protect college and high school football gates, denied antitrust exemption to contracts providing for the telecasting of pro football games on Friday nights and all day Saturday into areas within 75 miles of school game sites.

It's this provision that finally scuttled ABC's attempt to execute its Friday night pro football game schedule. The NFL, after weeks of giving silent ap-

THE CLEAR DOPE

Here is the clear dope about a good broadcasting operation.

Although most guys and gals our age who are in the advertising business know almost everything about us, we are often reminded that time flies and each day new people are joining the ranks of agencies of the country. Some of them sit in judgment on us, and so they need to know all about us.

Well—We operate KRNT Radio, KRNT Television, and KRNT Theater out here in Des Moines, Iowa. All under the same roof. All run by the same people. Many of the personnel are up to their necks in all three all the time.

Our radio station has led in service and adult audience most of its 29 years. The television station reflects credit on its parent and generally leads in ratings, and in every one of its almost 9 years, it has done around $\frac{3}{4}$ of the local business! Both stations are affiliated with CBS. The CBS know-how together with the KRNT "know-how and go-now" keeps us out in front. The theater is the largest legitimate theater in the U. S. A. Everything from the Grand Opera to the Grand Ole Opry is shown in it. It truly is the "show place for all Iowa."

So what happens? Well, the stations promote the theater and the theater promotes the stations, and we learn show business from running all three. We learn about people, too. Nothing will straighten out a person's thinking about what appeals to people as well as the box office. 'Tis the till that tells the tale. People either put their money where their mouth is at the box office or they don't—they kid you not.

Out of this baptism of fire comes some pretty hep people in programming and promotion and market knowledge.

Few organizations, if any, know this market as well as the KRNT organization knows it.

Few organizations know more about program appeals—

Few organizations know more about promotion and publicity—

Few organizations are held in as high esteem by its public.

Few organizations of our kind in the U. S. A. have the track record that KRNT Radio and KRNT Television post year after year.

The KRNT name means leadership and has for a long time.

What about right now, today?

Well, take KRNT-TV:

The **hot** CBS-TV schedule is **hotter** here.

The **hottest** movie package is here.

The **hottest** news outfit is here. In fact, one of the top dally nighttime news programs in a multiple station market in America is here on KRNT-TV.

The **hottest** sports programs are here. The football coaches of the three largest universities in Iowa are seen exclusively in this market on KRNT-TV.

The most and the best and the best-known local personalities are on this station.

Civic, cultural and religious groups know from long experience that they can count on our eager cooperation and support. They know we do operate in the public interest, convenience, and necessity.

And—this is the station, in this three-station market, that carries around $\frac{3}{4}$ of the local television advertising and has since the station's inception. Yes—where the cash register has to ring today to make today's profits, this is the station the local merchants depend on for sales—some of them selling products your agency represents.

Then about radio:

Every Des Moines survey a fellow can find shows KRNT Radio leading in total audience, total adults . . . leading in believability, too. KRNT "Total Radio" has the solid sound of success you like. You're proud to be associated with it. It, too, is a great news station, a great sports station, and it has the most and best known local personalities. It, too, is an outstanding public service station.

Our KRNT Radio personalities appear regularly on KRNT Television. This is a big advantage. Radio listeners know what KRNT personalities look like. Likewise, television viewers are constantly reminded of their local KRNT-TV favorites because of their frequent exposure on KRNT Radio. One medium helps the other in our operation. And personalities are pictured in heavy newspaper promotion, too. Our personalities are "old friends" to Central Iowa people—an important plus in their merchandising and sales effectiveness.

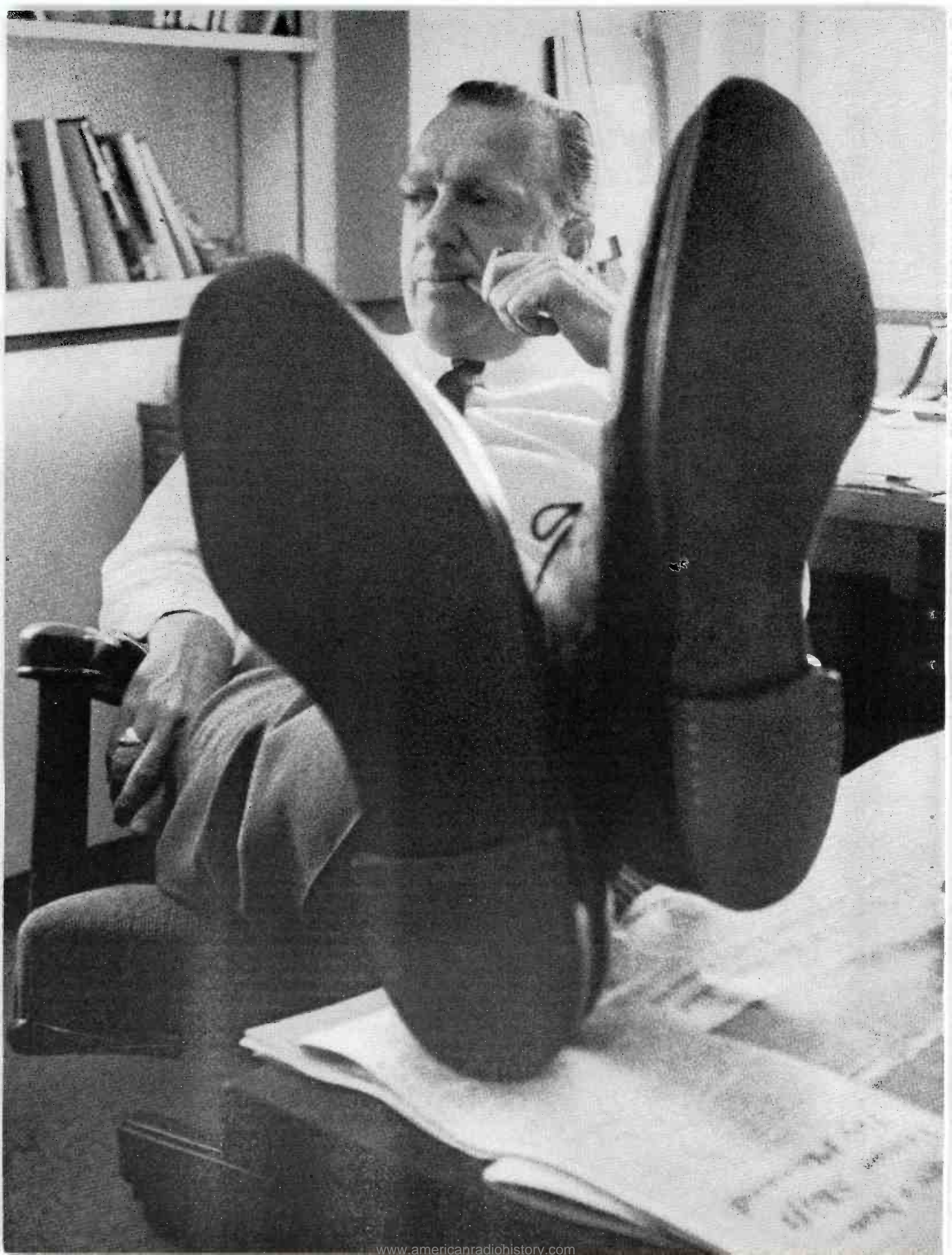
These stations of ours provide the proper climate for responsible advertisers—a climate of leadership, believability and responsibility. It is said that Lord Chesterfield once invited his young friend thusly: "Come walk down the street with me. It will make your fortune!"

We invite responsible advertisers to come walk down the street with us. It will go a long way toward making your fortune.

KRNT RADIO KRNT TELEVISION

An Operation of Cowles Magazines and Broadcasting, Inc.

REPRESENTED BY THE KATZ AGENCY, INC.



“Nothing replaces two feet in motion”

...Not even the dazzling technical machinery of electronic journalism. For no machine can replace the leg-man with a nose for news—the great reporter who can track down, smell out, and come up with the big story...whose contacts cross all fields of endeavor: politics, business, the arts and sciences... who knows where to go for the inside story.

Or more precisely, Walter Cronkite. When you see him on his evening news broadcast he is sitting at a desk describing, for example, a missile launching or interviewing a political hopeful. But by that time he has already visited every tracking station in the Western Hemisphere or traveled throughout the home state of the man he is interviewing. With the burning curiosity of a natural-born reporter, he refuses to rely alone on wire service bulletins or the reports of correspondents in the field.

In his three decades as a practicing journalist Cronkite has covered more of the earth's surface than any newsman in television. As a distinguished critic wrote of him—“Viewers can see and hear every night a face and voice that have guided them through an incredible diversity of experiences, from outer space to underwater, from chats with presidents to exchanges with physicists. It is hard to imagine a cozier mentor than this excellent reporter...with the inexhaustible vitality and the temperamental balance that makes Republicans and Democrats alike find him sympathetic. You don't worry about what Cronkite thinks. You just sort of trust him.”

And there is good reason for such trust. Cronkite brings to his daily reporting a background of research, knowledge and first-hand experience unique in television journalism. It provides the kind of insight and illumination that make his coverage of the Presidential primaries, the national conventions, and the election required viewing.

In short, Walter Cronkite is one of the reasons why the American people are turning more and more to CBS News for the reporting of major events in an election year—as they did for the opening test of strength in the New Hampshire primary... As for those feet on the desk, don't be misled. He's just recharging his batteries.

 CBS News

proval to the deal, bowed to widespread pressure from high schools and colleges and said no to Friday night TV contests. It was a case of discretion getting the better of cupidity.

Still, with considerable American football on tap, John Vrba, president of The Fourth Network, Los Angeles, decided the time was ripe to introduce Canadian football.

Vrba, whose Fourth Network is a new organization designed to put together special TV networks for coverage of sporting and other events, is convinced that football has taken over from baseball as the nation's prime sport and he means to ride with the trend. ABC-TV has carried the Grey Cup game, Canada's professional football championship contest, with some success for the past two years and with more than 200 American players on Canadian teams, Vrba thinks there's every reason to believe the games will generate substantial interest.

His plans call for coverage of Canadian games on Saturday, with a minimum schedule of 13 telecasts, to be programed around the NCAA games on NBC.

"I wouldn't want to go head-on with American football in the first year," he explains. Vrba proposes to carry the

games live from and with the same video but separate audio pickup as Canada. Games played on the East Coast of Canada will be piped to our West Coast and Western Canadian games will be shown in the eastern part of the U.S.

Vrba is presently trying to line up stations to carry and advertisers to support the games. All commercial time will be sold on a per minute basis and Vrba anticipates running 15 commercial minutes a game (12 minutes are made available for commercials on telecasts of the games shown in Canada). The cost of rights to the Canadian games "was nominal," says Vrba, compared to the asking price for American football. He says advertisers should be willing to pay about \$22,000 a minute for participations.

And still the sources for football telecasts are not dried up. Beginning about the middle of next December and ending about the middle of January, U.S. TV viewers may be able to see as many as a dozen post-season special event, championship and bowl college and professional football games. NBC alone is swimming in bowl contests. On New Year's Day, it will present three complete football games in succession and all in

color. This sports orgy will actually begin with coverage of the Rose parade in Pasadena, switch to the Sugar Bowl in New Orleans at 2 p.m. Eastern time, move back to Pasadena for the Rose Bowl game at 5 p.m. and wind up at the Orange Bowl in Miami, Fla., at 8 p.m. It will be the first time a major bowl game ever has been presented in prime time and could presage a wide-spread assault on these hours by sports.

NBC also will televise the East-West college game on Jan. 2, so the network will be showing four football games in two days (five in a week with the Sun Bowl scheduled for Dec. 26 presentation). Also included in NBC's plans are telecasts of the Senior Bowl game and the Pro Bowl games and possible coverage of the Blue-Gray and Junior Bowl games. The network's contract with the AFL and the one CBS has with the NFL do not include rights to the championship game between the Eastern and Western Division winners in each league. These are negotiated separately, will go to the high bid among the networks and can be expected to add more than another million dollars to football's larder (rights to the NFL championship games last season cost NBC \$926,000).

BASEBALL *Deposed by football, it's been pretty much a loser nationally*

IF football is the ruling sport on television, baseball is the sport it deposed. Baseball, for the most part, is a loser on television. It still spins some magic on a local level, but nationally, with the exception of the World Series and All-Star games, it's pretty much a bust.

Last year, two networks, NBC-TV and CBS-TV, televised major league contests on weekends during the season. The CBS *Game of the Week* broadcast into 110 markets on a typical Saturday or Sunday. Its average Saturday performance over the entire season showed the games getting a 9.9 Nielsen rating and reaching 2,702,000 homes. Sunday's showing was a bit better: 11.3 rating, with a reach of 2,929,000 homes. NBC's weekend series, *Major League Baseball*, managed to get into more markets (123) but into fewer average homes (1,750,000). As an aggregate the networks' baseball telecasts hardly managed to get more than 10 million viewers on any single coverage day, against the NFL's 25 million.

Baseball no longer dominates the national scene because it has generally deteriorated as a spectator and playing

sport. Changes, when they were made, often were for the worst. Competitiveness and quality of play were diluted by the expansion of both major leagues, which added four teams and about 100 players. Whereas 20 years ago the average game of baseball lasted roughly two hours, today the average has increased to about 2 hours and 45 minutes. The added time amounts to 45 minutes of scratching, stretching and strategy. In terms of dramatic appeal it scores zero. And with the expansion moves, team schedules have increased to 162 games stretched over some six months' time. That's a long time to maintain interest. In the American League, the Yankees are usually safely in front by mid-season and the rest of the campaign turns into a big yawn.

A DULL SPORT

The effects of all the changes have been to make what had become a dull sport a mere glimmering of its long-ago exciting self.

Yet beyond structural faults and tactical mistakes, baseball on network TV has other failings. To protect both box office

receipts and local TV arrangements of clubs, network coverage of major league baseball is blacked out within a 50-mile radius of major league cities. In addition the major league telecasts are not permitted to go into minor league cities 30 minutes prior to or 30 minutes after the team representing that city is playing a home game.

Comments NBC's Carl Lindemann: "In order to be a winner on the networks, baseball has to give up the blackouts. What advertiser wants to buy 50% of a network?"

As is the case with the national telecasts of NCAA football games, there's also considerable question of how much nationwide interest is generated by what are generally sectional contests, many times played by teams no longer in contention for championships. It adds one more negative element to a far-from-positive network TV-baseball situation.

This season, as in the past, the networks are scheduled to televise weekend baseball. NBC-TV, beginning its eighth straight year of *Major League Baseball* coverage, will televise games on 25 weekends during the season starting in April

"Where it stops nobody knows," *Broadcasting* magazine editorialized last month. Commenting that "It is hard not to believe that football prices are getting out of bounds," the trade publication suggested, somewhat facetiously, that the networks might do better to go out and buy their own football leagues. At least two of the networks had long ago seriously considered doing something along those lines (if not with football then with a different sport), but rejected the idea because of probable antitrust complications.

The obvious point is that the whole football-TV relationship may be getting out of hand. Football became the hottest item on television because it offered a unique kind of exclusivity and excitement. Its season is briefer than that of almost any other sport. Practically every game is a telling one, with a significant change in the standings awaiting its outcome. The competition for the most part has been evenly matched and keen.

But, on the strength of its TV money, the AFL already is committed to expansion. Where are the quality players going to come from? Are there enough good ones coming out of the colleges each year to stock new teams?

"There will be plenty of players for all," Sonny Werblin says emphatically.

Werblin isn't often wrong, but, counters star Philadelphia Eagles end and wlr Philadelphia sports director Pete Retzlaff: "There are now three or four players sitting on our bench who could not have made the league when I came up."

"... men have grabbed it by the throat and are squeezing and squeezing, and you must suspect that the poor duck of pro football will be a gone goose before the greed guys are done with it," wrote Dick Young in the *New York Daily News* in January. Young was warning of the dangers of over-exposure, which he claims killed boxing, and placing the major responsibility for protection against this "devouring force" on the men who run football.

With the possibility strong that at the beginning of the new football season, the gluttonous U.S. fan will be able to see five games on his home monitor over a weekend—the NBC-NCAA and Fourth Network-Canadian Football League telecasts on Saturday and ABC-AFL telecast and CBS-NFL doubleheaders on Sunday—disenchantment by over-exposure becomes a definite danger.

Familiarity may breed yawns, but the networks are almost helpless to resist the tide of popularity on which football rides. As long as the demand shouts they are compelled to answer.

"Sports, especially football," says CBS's William MacPhail, "is the one area where a network has few clearance problems. It's the most important thing to stations. It gives them a prestige image. It's entertaining, wholesome and salable."

"We're very, very happy NBC got the football games," reports Charles Cash, promotion manager of NBC affiliate wsb-tv Atlanta, Ga. "We have rabid football fans in Atlanta. They appreciate the sponsor who brings them the games. Football is sure to reinforce our programing right down the line."

The comment of Jack Atwood, general manager of another NBC-TV affiliate, wchs-tv Portland, Me., is brief but to the point: "It's very good to have football. A large segment of our audience is interested in the games. Football is very important to us."

So important is football to the NBC affiliates that the network's station managers used to openly refer to past football-less Saturdays and Sundays as "black weekends."

"NBC went out and got football," says the general manager of still another NBC-TV affiliate, this one in a middle-Atlantic state, "probably because Bob Kintner [NBC president] was in no mood to face us at another affiliate's meeting empty-handed."

and continuing through October. The network's coverage will include the games of four American League teams (Chicago White Sox, Cleveland Indians, Detroit Tigers and Minnesota Twins) and three National League teams (Cincinnati Reds, Milwaukee Braves and Pittsburgh Pirates). Each gets about \$100,000.

CBS'S BASEBALL PROGRAM

CBS-TV's *Baseball Game of the Week*, now in its 10th year there (ABC-TV had it previously), also will begin in mid-April and carry through to early October. Included will be 25 Saturday and 21 (due to four NFL pre-emptions in September) Sunday games. CBS has TV agreements with the Chicago Cubs, St. Louis Cardinals and Philadelphia Phillies in the National League and with the Baltimore Orioles in the American. The network's fee for a *Game of the Week* telecast varies but generally is \$25,000. The big attraction in baseball, however, is the Yankees—22 of their home games were televised nationally last year—and CBS pays about \$500,000 for rights to all the team's weekend home games.

Under this system, visiting teams are not paid for their participation in network telecasts. Calvin R. Griffith, president of the Minnesota Twins, is only one

of many baseball men who feel that such an operation tends to perpetuate the rich and damn the poor.

"We played in eight *Games of the Week* last season and didn't receive a penny," Griffith told *The Sporting News* early this year. "The only way we are going to get a good race in the American League is to give every club a share of the TV money to spend on player development."

Meeting in New York in January the 10 American League club owners agreed to move for an equal split among all 20 major league teams of revenues received from network telecasts of their games. This plan was a spin-off of an earlier one made by John E. Fetzer, president of the 3 TV-station Fetzer group and owner of the Detroit Tigers. The Fetzer Plan (as it has come to be known) would tie baseball telecasts to prime time. It calls for nationwide telecasts of 26 Monday night games from 8-11 p.m., NYT, with the interested network paying anywhere from \$6.5 million to \$10 million for the rights. All teams would share in this revenue.

The 26-week schedule, April through September, would be divided between the two leagues with only two night games scheduled on each Monday. One would be televised nationally, while the

other would be a standby, to be covered only in case of inclement weather. If both games were cancelled, a feature film could be substituted.

There would be no Monday night games scheduled for any other major or minor league teams, so no market would be blacked out. The elimination of blackouts would be the key to attracting advertisers to the games. Weekend network and regular local baseball telecasts presumably would not be affected by the prime-time coverage.

A baseball TV committee, headed by Fetzer and Los Angeles Dodgers owner Walter O'Malley, has been negotiating with all the networks for acceptance of the plan for the 1965 season. To date they have been greeted with only a mild show of interest. Baseball owners seem convinced that every baseball game is a potential spectacular and consequently a good buy for advertisers. Network officials are less sanguine. They openly doubt that viewers, in large numbers, are going to desert their Monday night series favorites for baseball. They point out, too, that national advertisers have never shown much affinity for baseball.

This season's NBC baseball coverage, for example, had only one national advertiser—at this writing General Mills—with the rest of the commercial time

likely to be released to stations for local sales on a co-operative basis.

Locally baseball does considerably better. According to a recent *Broadcasting* magazine survey roughly 30%, or some 975, of the 3,240 games to be played during the 1964 major league baseball season will be seen on television. Teams negotiate with sponsors, local stations and regional networks individually.

Most of the teams sell their broadcast rights to advertisers in deals that include both TV and radio privileges. These primary advertisers, in turn, sell off parts of their packages to other advertisers. Thus Union Oil of California purchased 10-year broadcast rights to the Dodgers games in 1960 for \$10 million and has since sold quarter pieces of both its radio and TV sponsorships to Security First National Bank and Chevrolet Dealers of Southern California.

As an aggregate, again according to *Broadcasting*, the 20 teams in the two major leagues will receive in excess of

\$13.5 million for their local and regional broadcast rights this season, an increase of more than a half million dollars over estimates for 1963 (and about \$10 million more than they were 12 years ago).

Some \$6.5 million of this total is paid out for TV rights only. Since NBC-TV and CBS-TV pay approximately \$700,000 and \$1 million, respectively, for permission to cover weekend games and NBC spends another \$3.5 million for rights to the World Series and All-Star game, network, regional and local television's total contribution to major league baseball is in excess of \$11 million. In addition, advertisers are expected to bill about \$84 million in sponsoring baseball on TV and radio. If not quite up to football's financial record for far fewer games, it still adds up to enough money to make baseball TV's second sport.

Obviously the baseball picture is neither as black as some network people paint it, nor as bright as baseball men would have it. There are a few highly

desirable properties in baseball—the Yankees get \$1.2 million for local and regional broadcast rights—and many unattractive properties—the Washington Senators can command only \$325,000 for rights to all games for radio broadcast and 33 games for telecast. The World Series is still, without question, a television spectacular of the first order. NBC-TV's World Series coverage of the Los Angeles Dodgers' four consecutive victories over the New York Yankees last season reportedly attracted the largest Saturday and Sunday audiences ever to view a sports event in the country. According to A. C. Nielsen Co. research, 27,750,000 homes received the Sunday games of the Series, and only the presidential election returns of 1960 had as great a reach. Saturday's coverage, reaching 25,500,000 homes, placed seventh on the all-time list of top-viewed programs.

Baseball's dilemma, however, is that not every one of its regular season games is a World Series.

BOXING *The 1960-61 season was the start of doomsday for this TV fixture*

BOXING, like baseball, is a sport once comfortably ensconced on television, now faced with problems of change. The big difference: boxing was never as respectable a fixture as baseball and the whirlwinds of change have practically blown it off the TV screen.

Come September, for the first time since June 19, 1946, when the Gillette Safety Razor Co. began sponsoring weekly fight telecasts on NBC-TV, boxing will not be seen on the national screen every week. ABC-TV, the only network currently carrying a weekly boxing show, has already announced that it will drop Friday night boxing in the fall. It was a decision long in coming but not really unexpected.

Along with Milton Berle, boxing was instrumental in popularizing television. By 1948, the sport dominated the airways, with NBC-TV carrying boxing on both Mondays and Fridays (both sponsored by Gillette), DuMont covering boxing on Tuesdays and Wednesdays and CBS-TV having fight telecasts on Wednesdays.

In 1958, some 10 years after it first started receiving regular network exposure, boxing was enjoying its last big moments on the electronic medium. That year fights were being carried by NBC-TV on Friday nights as part of the long-running Gillette *Cavalcade of Sports* program and by ABC-TV on Wed-

nesday nights. In addition, the Metropolitan Broadcasting Corp., later to become Metromedia Inc., was telecasting fights on Monday nights to an informal regional network of six stations. It was generally estimated at the time that the sport represented an annual advertising investment of more than \$16 million.

The 1960-61 season was the beginning of doomsday for boxing on television. The Wednesday night fights, which ABC-TV had been carrying since 1955, were dropped, and the Gillette-sponsored fights which had been a standard on NBC-TV on Friday nights were cancelled by that network and switched to ABC-TV on Saturdays. The change in days hurt more than the change in networks. Friday at 10 had become accepted as the man's hour in front of the TV set. Saturday night belonged to the ladies. Audiences for the fight showed a substantial decrease.

TOO LITTLE, TOO LATE

This season, faced with the discovery that boxing on Saturday was a flop, ABC switched its *Fight of the Week* telecasts back to their happier home on Friday at 10. It apparently proved too little a restorative made too late. The lack of sufficient name talent could not be overcome. Important fights, such as the Liston-Clay match, have long since departed for the greener fields of theater

TV. ABC was left holding a bag of mostly mediocre goods.

Audience surveys would seem to bear this out; ABC's *Fight of the Week* has consistently come in third in a field of three.

The Gillette Safety Razor Co., boxing's devoted supporter for so many years, is sorry to see the sport leave the network. (During the first 11 months of 1963 the razor company, which shares sponsorship with the General Cigar Co., spent almost \$3 million in estimated net time and program billings backing the fights.)

Yet boxing still has its fans and its supporters. Last February, when ABC's cancellation became official, a new entrepreneur—one with an admitted vested interest—stepped in. Madison Square Garden, the busy New York arena where many of the most important fights of the past originated, and to whose gate receipts boxing once was the heaviest contributor, announced that it would set up its own TV network, taking up where ABC leaves off next Sept. 11.

According to Garden president Ned Irish, the plan is to have a 50-fight schedule, with as many as six championship bouts included. The fights are being offered to stations across the nation for Friday or Monday night telecasts. And Gillette may agree to continue its sponsorship of the fights.

GOLF

Today, the rich man's sport is jamming the network airways on weekends

In the constantly revolving door that is network TV programming, golf is on the inside of the spin.

The game in the 50's was displaying substantial growth potential without TV. Mounting leisure time was its greatest ally. The driving range had become part of the American scene and was introducing many people to the sport. Municipalities, catering to community desires, built an increasing number of public links. From a marketing standpoint, advertiser interest needed no keying to golf's potential. The general affluence of its participants was widely recognized. Golf inferred status and to specific advertisers a status market in concentrated form was just what they were aiming for.

But golf still lacked a national image. It needed exposure before huge audiences if it wanted to quickly gain new adherents and commercial supporters. Into this void stepped a former Chicago advertising executive turned TV producer-packager named Walter Schwimmer. In 1956 he started *All Star Golf*, probably the first regular weekly filmed golf series. Until that time golf had been covered on TV mostly live locally and via network specials, but had not really gained much recognition.

The big problem with golf in those early days: with its 18-hole courses spread out over miles of fairways and greens, it was difficult to cover properly. Schwimmer and his crew went in with giraffe booms and filmed from above. They shot all 18 holes of a match, but instead of trying to cram the footage into an hour-long program, they showed only eight holes and prepared charts to plot the action of the others.

Schwimmer originally distributed *All Star Golf* on a syndicated basis. Reynolds Metals Co. sponsored it for five of its seven years on the air with Miller Brewing Co. a co-sponsor for three years. He later sold his interest in the series and it wound up as a color program on NBC-TV. It went off the network this season.

As more and more of the technical difficulties involved in covering golf were overcome, the networks began to pick up coverage of more and more key events. CBS-TV, which had been doing the Masters tournament since 1956, began covering the Professional Golfers Association tournament in 1958. NBC-TV nailed down the other two big domestic tournaments, the U. S. Open and Tournament of Champions from Las Vegas.

Golf began to dominate the networks so thoroughly on weekends that TV viewers were no longer able to watch their sets on a Saturday or Sunday afternoon without catching at least a glimpse

of iron-armed Arnold Palmer putting out or cherub-faced Jack Nicklaus (the two reigning golf idols) driving a long one. And still the golf trend accelerated. Filmed series, in particular, proliferated. Palmer and another ranking golfer, Gary Player, put together an hour-long filmed series called *Challenge Golf* (a different pair of players challenge Palmer and Player each week) and ABC-TV carries it on Saturday, repeats it on Sunday, pulling in as many as 4 million homes.

For the 1961-62 TV season, Shell Oil, which had been having some turbulent experiences in television, looking to hit a heavy male audience with a prestige item, bought a series of international golf specials produced by Filmways Inc. Called *Shell's Wonderful World of Golf*, the series, which began on CBS-TV and this season is being shown in color on NBC-TV, features American golfers in match play against top foreign golfers. Now in its third network season, the show tours the world with seven camera crews.

With the loss of the Shell show to NBC, CBS started the *CBS Golf Classic*, its own golf series, last December. The hour-long program is scheduled to run for 15 weeks.

A TOURNEY CREATED FOR TV

The CBS series (video taped) is in essence a tourney created especially for television (winner's share of prize money: \$50,000) and this, too, is a part of a trend spurred by the efforts of Walter Schwimmer. In 1962 he signed the winners of the four major international tournaments of the year—U. S. Open, PGA, Masters and British Open—and pitted them against each other for \$75,000 in prize money in *The World Series of Golf*. The sports spectacular was carried in color by NBC-TV in both 1962 and 1963, both years in two-day weekend series, with Zenith Radio Corp. and Amana Refrigeration Inc. sponsoring. It has been generally accepted as a bonafide golf classic (though at this writing, due to scheduling problems and the loss of Amana as a sponsor, its status for 1964 is uncertain).

Today golf is still jamming the network airways on weekends. It's part of a pattern that shows nine golf tournaments receiving live coverage in 1962, 13 tournaments covered in 1963 and at least that many in 1964. This season, NBC alone will carry or already has carried the U. S. Open, the Bing Crosby Pro-Amateur tournament and the Tournament of Champions. It will probably carry *The World Series of Golf* and possibly the ladies pro championship. It had

to drop the Buick Open and the Thunderbird tournament because it couldn't find the necessary programming time.

Ready to pick up any tournaments the networks drop are such aggressive independent programmers as Sports Network Inc. and the Fourth Network. On Sports Network's schedule for 1964 are the Greater New Orleans Golf tournament, the Doral Open from Miami, The Houston Classic, the Cleveland Open, the Western Open from Niles, Ill., and the Insurance City Open from Hartford, Conn. The Fourth Network, a newcomer to the competition, has already televised the Palm Springs \$100,000 classic and is looking to pick up still other tourneys. Together the two independent programmers are keeping both non-network and affiliate stations well-stocked with golf coverage.

A SELECT, SMALL AUDIENCE

This kind of furious activity usually indicates a vast audience demand. It's not true in golf's case. The sport gets a marginal audience. Its usual rating: a 9 or 10. But the golf audience is highly select and makes for a quality market. *Golf Digest* magazine estimates, for instance, that 68% of today's 10 million golfers own two cars. Golf enthusiasts are not just fans, they're fanatics. This makes an enticing advertising morsel for advertisers looking for select markets and such as Zenith Radio, Wilson Sporting Goods, Goodyear Tire & Rubber, Heritage House, Reynolds Metal, Travelers' Insurance and Cluett, Peabody and Co. have been quite willing to bite.

Still there are some signs of late that the inevitable saturation point for golf on television has been reached. The *CBS Golf Classic*, the latest weekly series to unfold, was largely unsold in the first half of its schedule. Over-exposure, that bugaboo of TV sports, is making itself felt. The Professional Golfers Association has taken note of the situation; reportedly it will not allow any more events on TV until one of the current ones is dropped.

The PGA also is throwing its weight in another direction. It wants to obtain negotiating rights to the more than 35 tournaments it sanctions. Until now TV producers negotiated with individual tournament promoters for broadcast rights. But the PGA, well aware of the large sums of money TV is tossing about for game and tourney rights, hopes to snare a large share—as much as 20%—of the proceeds for itself. Its plan is to divide part of the TV money it receives among its membership and set up a pension fund with the rest. *continued*

BOWLING

Despite proven viewer pull, it gets a cool network reception

BOWLING is the blue collar man's answer to the white collar man's golf. It, too, probably would have scored a popularity strike on its own during the leisure-filled 50's and 60's, but television speeded the way. Membership in the American Bowling Congress, the game's main body, increased from 1.7 million in 1955 to 4.9 million in 1962.

Bowling always seems to get an audience on television. Although there are more than 26 million bowlers in the country, even viewers who aren't bowlers apparently watch the game on TV. Perhaps because it's one of the simplest of games to understand, people identify with the sport. Of all sports, it comes closest to receiving complete family participation and attention.

As was the case with golf, the industrious Walter Schwimmer organization helped popularize bowling on television. In 1954 it produced *Championship Bowling*, said to have been the first regular bowling series on TV.

Among other bowling shows in syndication are *Bowling Queens*, 26 half-hours distributed by Ben Barry & Assoc.; *Bowling Stars*, 52 half-hour programs dis-

tributed by Sterling Television Co.; *Bowling Time*, another Sterling Television property, this one including 26 one-hour shows, and *Don Carter Bowling Tips*, 65 five-minute programs released by Saturn Productions. Sports Network also covers *U.S. Professional Bowling*, carried by 22 stations across the nation.

For all its proven viewer pull, bowling has gotten only a lukewarm reception at the networks. Says one high network official: "There are so many championships in bowling, it's hard to tell which one is important. We feel it's strictly a blue collar sport—it just doesn't have the right audience appeal. We equate it with wrestling and the roller derby."

Currently, bowling occupies two regular network spots, both on ABC-TV. *Make That Spare* is a live show created as "accordian" programming to follow *The Fight of the Week* (and stretch out the time between the end of that program and the end of the hour). It will leave ABC in September when the fights are dropped. *Professional Bowler's Tour* is a 90-minute, mostly live, show carried on Saturday afternoons. It features cov-

erage of events along the Professional Bowlers Association tournament trail.

NBC and CBS stay clear, other than special events, of bowling coverage. *Jackpot Bowling*, with Milton Berle as MC, was an NBC-TV prime-time entry during the 1960-61 season. Whether there was too much bowling or too little has not been established, but the series was ingloriously yanked in mid-season.

Bowling does get a cortege of loyal advertiser support. Firestone Tire & Rubber Co. is among them and so are cigarette and beer companies. American Machine & Foundry Co. and the Brunswick Corp., the two giants of the bowling equipment field, have been devoted promulgators of the game on television. In 1962, Brunswick syndicated 26 half-hour shows in 135 markets of a series called *Women's Major League Bowling*. Stations were given the series in return for one-minute commercial spots for Brunswick equipment. American Machine & Foundry sponsors part of ABC-TV's *Professional Bowler's Tour* series. Last year, according to LNA-BAR/TvB, the advertiser spent estimated net time and program billings of \$361,300 on the program.

BASKETBALL

Once a TV regular, it suffered from over-exposure

THE enigma of TV's impact on sports is in no instance more puzzling than in its relationship to basketball. Says Maurice Podoloff, former president of the professional National Basketball Association (he retired last year): "Television helped the game tremendously. It was one of the two greatest things to happen to pro basketball (the rule which forces a team to shoot within 24 seconds he cites as the other). Television helped create the expansion of the league. By giving us national coverage it jumped us into major status. Before network television no one in California or the South knew about us. Television created a surge of interest. It has been very, very good to the game."

Podoloff's is far from a unanimous opinion. "Does televising home games hurt?" *TV Guide* asked of pro basketball people in 1959. "Practically all owners agree it does," the magazine reported. The complaint at that time was the same one heard from other sports down through the years: that telecasts diminished gate receipts, that exposure was great but how do you harness it.

Pro basketball—of the NBA variety—began dealing with television in earnest

in 1953. Before that no network showed any sustained interest in the sport. But Podoloff made an all-out effort at wooing DuMont sports director Tom McMahon and got the pro games on the network for the 1953-54 season. DuMont presented 14 Saturday afternoon regular season games that year and five playoff games. It paid \$3,000 for each regular game and \$5,000 for each playoff game.

A 165-STATION LINEUP

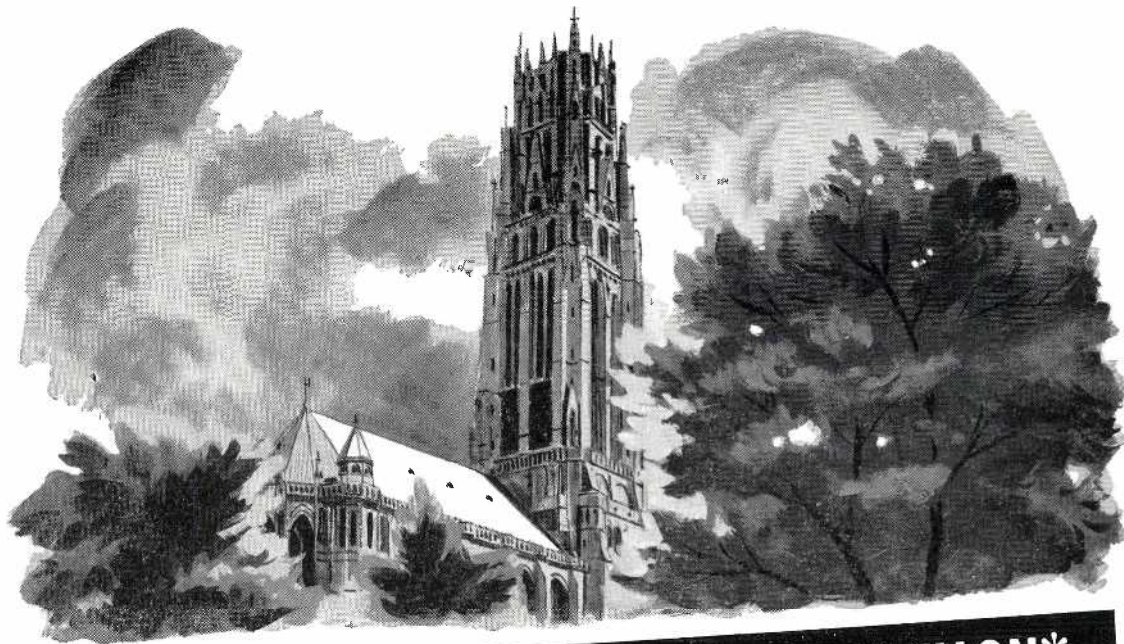
With pro basketball established as a sports package, NBC-TV took over the telecasts in 1954-55, and that's where they stayed until 1961. NBC eventually carried the games on both Saturday and Sunday afternoons from October through to the championship finish, usually in April. At one time as many as 165 NBC stations were clearing for the games and by 1961 the NBA was getting \$15,000 in TV rights for a regular season game and \$20,000 for playoff games. But ultimately pro basketball's desirability was questioned and NBC wouldn't buy the package anymore. (Last season stations in three NBA cities—Los Angeles, Cincinnati and St. Louis—carried some games.)

Why did pro basketball fail on televi-

sion? Surely one of the reasons was over-exposure. There were many others. Pro basketball didn't come to television wearing a major league mantle. The NBA had to give the network more game rights than it now concedes was judicious. For programming reasons, NBC wanted the games to end in two hours and some reports have it that players were instructed to hurry things along to comply with the deadline. In addition, some club owners didn't want to switch their weekend games to meet TV's afternoon schedule. The poorer teams, however, had little choice; they needed TV revenues to remain in business. The result: viewers were fed a fairly constant diet of games between tail-end clubs.

"We failed on TV," comments former league head Podoloff, "because we had competition for our time periods. Saturday and Sunday afternoons were bad times for us—we had to compete with college and pro football. The only right time to put on pro basketball is in the evening, even if we have to video tape it and replay it after 11 p.m.

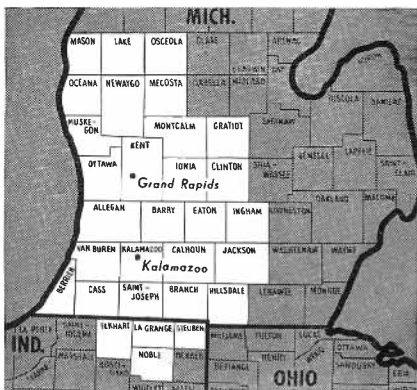
"People did not turn out for our television games," explains Podoloff, "because they didn't want to see pro basket-



YOU MAY NEVER HEAR THE BIGGEST CARILLON* —

**BUT... WKZO-TV Rings The Bell
in Greater Western Michigan!**

**WKZO-TV MARKET
COVERAGE AREA • NCS '61**



Rating projections are estimates only, subject to any defects and limitations of source material and methods, and may or may not be accurate measurements of true audiences.

WKZO-TV strikes a familiar note with more people than any other Michigan station outside Detroit. From morning's opening chime until evening's last echo, it makes little difference. See how these NSI scores (Nov. '63) sound:

- 9 a.m. to noon, weekdays, WKZO-TV rings up 83% more viewers than Station "B."
- Noon to 3 p.m., weekdays, WKZO-TV is fortissimo with viewers by 25% over Station "B."
- 7:30-11 p.m., Sunday through Saturday, WKZO-TV peals out through 24% more sets than Station "B."

Let your Avery-Knodel music man give you the complete composition on WKZO-TV! *And if you want all the rest of upstate Michigan worth having, add WWTV/WWUP-TV, Cadillac-Sault Ste. Marie, to your WKZO-TV schedule.*

*The carillon in Riverside Church, New York, has 74 bells and weighs 102 tons.



The Felzer Stations

RADIO
WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJFM GRAND RAPIDS-KALAMAZOO
WWTV-FM CADILLAC

TELEVISION
WKZO-TV GRAND RAPIDS-KALAMAZOO
WWTV CADILLAC-TRAVERSE CITY
/ WWUP-TV SAULT STE. MARIE
KOLN-TV LINCOLN, NEBRASKA
/ KGIN-TV GRAND ISLAND, NEB.

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

ball in the afternoons. The cameras used to pan around the arena and all it would show were a lot of empty seats. It looked like tombstones in a cemetery. Players are temperamental. They don't put out if there are no crowds."

This season the NBA had a new leader—and a new TV operation. Podoloff's successor as league president is an ex-public relations executive and politician (former mayor of Stamford, Conn.) named J. Walter Kennedy. NBC's successor as television carrier of the pro games is Madison Square Garden, which put together a package of 11 consecutive Thursday night games. The schedule, which started on January 2, was scheduled to end in March. Produced for the Garden by Sports Network, the games have been carried at different times in from 9 to 23 markets.

Meanwhile, Kennedy, an aggressive operator, is busily negotiating with the networks for a 1964-65 television contract. He's offering a package that in-

cludes 11 Sundays and the playoff games. Said a league spokesman several weeks ago: "We're reasonably sure we'll be on a network next season. One of our problems in the past was in the way the games were presented. They weren't programed right. Now fans are getting to see all our teams play. A lot of effort is being put into programing."

SPORTS NETWORK ACTIVITY

Sports Network, which did all the pickups for pro basketball, is also substantially involved in telecasts of the college brand of basketball. This season Sports Network covered Big Ten basketball contests, which were picked up by about 40 U.S. stations, and last month televised the NCAA regional basketball championship games and covered the NCAA National Basketball Championship live from Kansas City. The East-West Collegiate All-Star game was another March basketball stop on the Sports Network schedule.

The thriving Sports Network, founded in 1956, is a good illustration of how quick a packager—especially one not affiliated with any station or network—must be these days to exist in the competitive world of sports coverage on TV. The sports organization jumped in last season and for \$150,000 grabbed the rights to cover the 26-game NCAA basketball tournament (it actually covered 20). The games were held in 12 widely separated locations around the country. Sports Network lined up local sponsors and local stations for every team in the tournament. Where no interest was shown it put its rights to the regional telecasts up for bids. Specific games were beamed back to particular regions interested in them. The packager had as many as four regional telecasts going at one time. Sponsors continued to advertise until their particular teams were eliminated. Finals of the tournament were televised on a national hook-up of 125 stations and with a national sponsor.

ALSO RUNNING *How the other national sports fare on TV*

THE remaining prominent sports in the country—tennis, hockey, horse racing, wrestling, track and field, etc.—are only in-and-out performers on television. Each has drawbacks that keep it from becoming a big-time regular on the medium. Track and field events make highly attractive, exciting sports packages. WPIX New York does extremely well covering many such events that take place in the New York area. But there aren't enough top-flight track meets to go around.

Ice hockey had a moderate run on the networks before being dumped. CBS-TV televised National Hockey League contests, doing a game of the week on Saturday afternoons for three-month periods in 1959 through 1961. The sport, apparently, has not gained national recognition in this country. It's considered a Canadian game, with few if any American players participating. CBS had trouble getting stations to clear for its coverage; about 44 stations was the norm. Southern and western stations were particularly reluctant to carry the games. Hockey still is covered by some local stations and reportedly does reasonably well in local or regional markets.

In the early days of television, wrestling used to be a program staple on the medium. Wrestling today isn't so much a sport as it is low comedy.

Still, it doesn't lack for attention on the local station level. Many stations—especially non-network outlets—carry at

least one weekly wrestling show. There are as many as six wrestling series in syndication.

Horse racing may be the sport of kings, but not many advertisers have heard about it yet.

Says one network sports executive: "Advertisers don't like to be associated with horse racing. They don't like the gambling connotation of the sport. They say no thank you when we offer it to them. Actually, only the Kentucky Derby draws a big audience. People don't want to watch a race just for the beauty of it. If they haven't got a bet down, they're not interested. We only carry races to have a complete portfolio of sports."

The Kentucky Derby is tied in with the Preakness Stakes and the Belmont Stakes to make up the "Triple Crown of Horse Racing," one of sport's biggest packages. CBS-TV owns the lot, having carried the Kentucky Derby and Preakness since 1948 and the Belmont Stakes since 1947. Rights to the horse race package cost \$325,000 a year. Pabst Brewing, P. Lorillard and Melnor Industries Inc. sponsor the telecasts.

In the past CBS also carried the *Race of the Week* on Saturday afternoons from the spring through the fall. Currently, Sports Network covers racing from Florida, New York and New Jersey tracks on a regular weekly basis. This month, the sports packager will telecast the Florida Derby, one of the year's big races,

live in color from Gulfstream Park, Miami.

The Walter Schwimmer organization is selling 39 half-hour shows called *Let's Go to the Races*. The series, which was held up for three years before the FCC gave it clearance, features filmed races from Sunshine Park, Fla., with a viewer participation format. The home audience is invited to try for prizes by obtaining numbered cards at sponsors' stores. If the numbers on the cards are the same as the numbers of the winning horses shown in the weekly segment of the series, the lucky viewer can win cash or merchandise. To date, the program, which is particularly geared for supermarket advertisers, has been test marketed in two midwestern cities.

Schwimmer also is trying to stir up interest in harness racing. He hopes to get television coverage this August for the sports' big event of the year, the Hambletonian Classic. Plans call for a half-hour package to be telecast nationwide from Du Quoin, Ill., through the facilities of Sports Network.

To almost everyone's puzzlement, tennis has never been popular on television. The National Singles Tennis Championships and the Davis Cup matches (when they've been played in this country) have been covered with regularity on NBC, but with little audience response. Tennis is an extremely popular game in this country—it's fast moving, intensely com-

petitive, wholesome with good family appeal. Still, advertisers are not pushing to sponsor tennis telecasts and viewers are not tuning-in in large numbers to watch it.

Walter Schwimmer has had a filmed package called *Championship Tennis* on the market for several seasons without any takers. The ubiquitous Sports Network covered the National Indoor Tennis Championship from Salisbury, Md., in February and in the process exposed some of the chief complaints about the sport: A match can last anywhere from 30 minutes to five hours. Sports Network's coverage of the five-set final match between U.S. Davis Cuppers Chuck McKinley and Dennis Ralston (surprisingly enough, 120 stations carried it) lasted two hours and 45 minutes. Such unpredictability makes for some embarrassing and costly program pre-emptions.

There is a large assortment of other sports that occasionally make the television scene. Sports Network alone televises the World Jai-Alai Championship from Dania, Fla., the NCAA Ski Championships from Hanover, N. H., and the NCAA Swimming Championships from New Haven, Conn. In syndication are such rare specimens as Indoor Polo Highlights, 13 filmed half-hours distributed by Bruce-Hall Productions, and *Jalopy Races from Hollywood*, 26 half-hours produced and released by Harriscop Inc.

Since they are held only once every four years the Olympics—both winter and summer versions—must be counted among the infrequent television visitors. But when the Olympics come, they come big, spreading in their wake the advantage of immense prestige.

ABC-TV won the winter Olympic games prizes this year and devoted a total of 17½ hours of prime time coverage on 13 consecutive days to the sports spectacle. Whatever else the IX Winter Olympic Games from Innsbruck, Austria accomplished, they earned for ABC a great deal of critical reward.

The network, going all out for the telecasts, employed more than 50 cameras and some 100 people to assure the best possible and fastest coverage. The events at Innsbruck were sometimes shown on U.S. screens within only a few hours delay. Tape transmissions via both communication satellites and jet airline transportation were used.

AN NBC OLYMPIAD EXCLUSIVE

NBC-TV has the TV rights to the 18th summer Olympiad, scheduled to begin in Tokyo Oct. 10. The network paid about \$1.2 million for its exclusive U.S. catch. Plans are for tapes of the games to be recorded in Tokyo and flown by jet to the U.S. each day of the two-week event. The tentative schedule calls for 14½ hours to be broadcast in the evening and on weekends. P. Lorillard Co.,

Texaco Inc. and Joseph Schlitz Brewing Co. have already purchased full sponsorship of the Olympic coverage.

When NBC outbid the other networks for the summer Olympics last fall, it marked its official re-entry into the heat of the sports competition. For several years previous to its Olympic catch, NBC had been steering clear of bidding top prices for major sports events. As a result its stable of sports properties dwindled. But in 1963, with affiliates grumbling, the network promised to go all out for "the best sports programing money can buy."

Turning point in NBC's drive back to sports prominence may have been its decision to program its own version of that sports-TV phenomenon, the free-wheeling weekend sports special. Beaten to the airways by similar CBS and ABC sports spectaculars, the *NBC Sports Special* made its network debut on Jan. 3. It started as a 90-minute Saturday afternoon series but will switch to the half-hour length when the baseball season begins. It will be on the network for 52 weeks.

HAVE CAMERA, WILL TRAVEL

The format of the program is by now a familiar one: have camera, will travel to cover any sport fit for home viewing is the general theme. Usually three events are shown during a program under the assumption that if a viewer doesn't like fly casting he may stick around to watch husky dog races.

The concept was pioneered by CBS in 1960 as an accommodation for the Joseph Schlitz Brewing Co., which was looking for a winter sports series. The *CBS Sunday Sports Spectacular* began as a 13-week, 90-minute package, later switched to the half-hour length. Currently it's seen on Sundays and presents its roundup of sports events around the world in a 90-minute program form.

ABC-TV's *Wide World of Sports* went on the air a little more than a year after the *CBS Sunday Sports Spectacular*, has traveled to over 20 countries and covered more than 50 sporting events in its three seasons on the air. Many events it has covered had never been seen on television.

Wide World, which is a 52-week, 90-minute Saturday afternoon series, deals more in coverage of events that involve actual competition than do its network counterparts. About 90% of its coverage is on video tape.

All of ABC's sports coverage is through ABC-Paramount Theaters' wholly-owned subsidiary, Sports Programs Inc. The company started as an independent in 1958 producing and selling sports programs to all networks. Two years later it signed to produce sports solely for ABC and in 1961 was sold to the network. Roone Arledge is vice president

and executive producer of Sports Programs Inc. and Chester R. Simmons is vice president and general manager.

All of the weekend sport specials seem successful in attracting substantial audience and advertiser support. *Wide World* and *Sunday Sports Spectacular* each regularly reaches an audience of more than four million homes and last year, according to LNA-BAR/TVB, an aggregate of 30 participating advertisers had estimated net time and program expenditures of more than \$10 million on these two vehicles.

Meanwhile, the competition that goes on day-to-day has rocketed sports-TV economic patterns into orbit. The question of how far up it all will go is problematical. Pay TV lurks on the sidelines hoping to catch any rebounds. Already the top boxing events have gone its way. Baseball threatens to follow and pro football is thinking about it. (Ironically at this stage of that medium's development, if a sport becomes too rich for commercial television's pocketbook, it's far too rich for in-home pay television.) But the threat is there. Should such an audience-pleaser as pro football forsake the networks, the parade would be on.

Sports on television today is a craze. How transient its current appeal is dependent on how reckless its promoters. If over-exposure comes to spoil sports on television, the electronic medium will be the biggest loser. For sports and television have been making exciting memories together. Coverage of sports allows television to do what it does best: embracing the immediate, the actual, the spontaneous and presenting it to viewers at home as a common experience with the players on the field and crowds in the stands.

Whether commercial television should cap its gusher of sports and draw on it with more restraint is a question the medium must ponder for the future. The boom oftentimes precedes the bust; anything that goes up big comes down big, is the business law. For the present, however, the course of sports on television is less questionable: it's onward, upward and rich. END

WRITER PRODUCER

Top television station in major mid-west market seeks a first-rate writer-producer for its documentary unit. Must have strong working experience in all aspects of the field. If you're the top man in your market and ready to move up, we'd like to hear from you. Please send full details of broadcast experience and productions to:

Box C-197

TELEVISION MAGAZINE

The FCC investigations two years ago started the local programing pot bubbling

networks have a choice of moving to another outlet if things sour for them, is too great.

If a large-scale bumping of network shows occurs, distributors look for it to come in the 113 one-channel and 63 two-channel markets and to perhaps a lesser extent in the 67 other major three-channel markets. Individually, dollar sales will not be great in the small markets but in anything like a concerted rush for non-network product, distributors stand a chance.

But no matter how you look at it, new first-run programing will have to measure up to a quality standard it's lacked in the past. Off-network shows still seem to have the inside track. Many stations have bought series of 100 episodes or more and are still running them. Many other off-network shows have had a run on stations and have a syndication track record that is even more meaningful than how they fared on the networks. They are more likely to be bought in markets that were reluctant to grab them the first time around.

Industry sources estimate that there are now more than 1,400 shows—some 29,000 hours of film and tape—available to stations in syndication. But, in the twisted structure of the industry, what goes into syndication never comes out. The surplus of old product is overwhelming. New product, however, is scarce.

This shortage of product, coupled with a number of factors both obvious and subtle, has spurred broadcasters into a "new" area of syndication over the last several years—group-originated programing, the development of a program or series locally, pass-on to "sister" stations, further sales to other interested stations.

The idea, of course, isn't new. A number of southern and midwestern stations have syndicated their country music and religious shows regionally for years. *Divorce Court*, *Playboy's Penthouse* and the *Debbie Drake* exercise show all came out of local stations to catch national sales on the syndicated circuit.

Westinghouse Broadcasting Co., a group organization with five major market TV outlets, has come up with a success pattern many other groups are trying to follow in their own way.

Westinghouse developed a late-night program concept for syndication in 1961 with its *P.M.* series. The show failed but it led to the *Steve Allen Show*, 90-minute competition for NBC's *Tonight Show*. Allen started in June 1962 and is now sold in 40 markets. Westinghouse is also scoring with a daytime strip, *The Mike Douglas Show*, started at KYW-TV Cleveland a few years ago.

The extremes between a specialized

religious show and big name, high-budget entertainment with Steve Allen are great. But group after broadcast group is trying its hand with a variety of programing. Triangle, Storer, Metro-media and WGN-TV Chicago are all active in group syndication. Triangle alone is offering 15 shows and series for sale, has placed its *Frontiers of Knowledge* series in 100 markets and an auto racing package in 78 markets.

There is, of course, a sound monetary principal behind group program development. If a group can cycle a show it's produced around to all of its four, five or six stations (hopefully on a sponsored basis), it not only fills up local program time but it amortizes investment in the show. Sales to stations outside the group may mean a chance at clear profit.

INFLUENCE OF THE FCC

Part of the trend to do-it-yourself programing traces back to the FCC and its former chairman, Newton Minow.

When Minow and the FCC asked stations two years ago, "What are you doing locally?" and followed the question with local programing investigations in Omaha and Chicago, the local programing pot began to bubble. The accent went on public affairs shows and "actuality" production, the things a local station can do best and, with hard-working news departments, at relatively low cost.

FCC pressures and the sting of broadcast critics have caused a surge of local production, most heavily in the areas of news, public affairs, sports and children's programing. A lot of good shows have turned up, concepts have developed and many stations, taking note of group program selling, are considering sales outside their markets when they come up with a good, broad-appeal show.

The public affairs rush has also bred a new breed of cat inside the syndication industry, the program interchange organization—notably Television Affiliates Corp., a subsidiary of Trans-Lux.

TAC is in effect a national clearing house for locally produced programs. It selects shows from its producer members, distributes them among its 69 subscribers. A yearly fee is charged subscribing stations according to market size while producing stations (about a third of the membership) get a share in TAC profit. The TAC library runs to about 165 shows, is pruned and replenished annually.

TAC, with the help of member stations, also plans to branch out into the original program area. It is grooming a new series called *What America Thinks*,

a 15-minute man-on-the-street interview show to be filmed by TAC stations in various markets and then edited and distributed for play around the TAC "network."

With this pickup in station production activity and program sharing, "outside" syndicators seemingly have competition to buck apart from the networks. How serious a threat station production will be is not yet clear. Prices broadcaster-to-broadcaster are reportedly much lower than syndicator-to-broadcaster.

But buying decisions are generally made on the merit of product, with whom it comes from a secondary consideration. Audience response is naturally the ultimate guide. With local production prone to actuality fare, higher-budget entertainment from the syndicators normally has higher audience appeal. And slick documentary type programing, such as David Wolper's specials and properties like *Biography*, *Battle Line* and *Survival* from Official Films, make most local documentaries pale in comparison.

The battle for prime time is far from settled. The networks dominate it, some stations would like to command more of it for themselves if they have strong product (and the advertisers to sponsor it) and syndicators hope they can score again with new material.

The battle for late night local audiences (with daytime and weekend time periods figuring in to a degree) centers on feature film, enemy of the *Tonight Show* and *Steve Allen*, profitable friend of local stations going back to the beginnings of television.

It's TELEVISION MAGAZINE's estimate that there are some 11,100 feature films now in distribution. And that's the rub. All of Hollywood's big feature packages have now been released to television. Some movies released as recently as last year are on the market. What's left and what's newly produced will be released in small lots at stiff prices. What it took Hollywood 30 years to manufacture has been devoured by television in a dozen.

In the 1950's the Hollywood studios were hungry for what some call "survival money." Theater box office dived as the nation stayed home to watch TV. But TV in turn was hungry for product. Hollywood had it. Entire studio libraries were dumped on the market in huge blocks. One industry fed the other.

The studios put a general freeze on movies they produced after 1948, their recent output, a stockpile valuable in audience terms and, consequently, dollar terms. TV demand kept up and the



**Visit The ABC Films
"Get Well" Suite**

Ry Visit ABC Films once a day while you're in Chicago at the N.A.B. Convention. Suite 2316-19, Conrad Hilton Hotel. We cure sagging ratings, listless audiences and build up shares-of-market.

Contains these proven ingredients: NEW BREED, GIRL TALK, I'M DICKENS ...HE'S FENSTER, CASPER, WYATT EARP, EXPEDITION, THE REBEL, ONE STEP BEYOND.

**ABC
FILMS
INC.**

Top "recent vintage" feature film has doubled and trebled in cost since 1961

flood gates opened for post-'48 product in 1960. Some studios, like Paramount and Universal, held back their newer product for a time but weakened to increasingly attractive TV offers. Post-'48 became post-'50 and on up the scale of years to what today will probably be known as post-'60 features.

The newer movies in 1961 were being sold to major market TV stations for from \$20,000 to \$30,000. Today the new "recent vintage" movie is commanding prices double and sometimes triple the 1961 bite. It's a seller's market and distributors tell balky station buyers, "Haven't you heard? There aren't any more movies behind this batch." And they're right.

In recent months Universal placed 215 "post-'50" films with Seven Arts for station distribution, its last package of any size. Paramount in February opened up its backlog of about 200 post-'48 features for NBC-TV network showing. NBC leased 30 films (for an average of \$275,000 each) for 1964-65, has an option on 30 more for 1965-66, 30 more again for 1966-67.

Even the independent movie producers have caught the fever. Samuel Goldwyn, the last major holdout from television, is putting 26 of his 60 films up for TV grabs this year. (Last month Goldwyn hired Richard Harper away from his post as syndicated sales director of MGM-TV to head Goldwyn TV production and world-wide distribution.)

There can be no doubt as to the effectiveness of films as an audience draw. NBC has been buying film packages since 1961 when it started *Saturday Night at the Movies*. It added *Monday Night at the Movies* in 1963-64 and will continue movies on Saturday night and Wednesday night next fall. ABC-TV, too, went to a Sunday night movie show in 1962-63, took a breather this season, has announced a two-hour film show again for 1964-65 (last month leasing 30 movies from United Artists Television).

The NBC-Paramount deal for 30 pictures had a price tag of approximately \$8.3 million. The ABC-United Artists 30-picture transaction reportedly involved \$8 million. When NBC leased its first 30 films in 1961, per-picture cost was about \$167,000. Today's network run (20 pictures in the 30-picture lots are usually run twice to make up a year's programming) costs at least \$100,000 more per picture.

While the network movies do not always win their time periods against competition programs, NBC and ABC have found them strong enough to better the showing of the half-hour and

hour programs they have replaced. And they are highly salable. From a station standpoint, however, network movie involvement means a further shortening of feature film's already limited supply.

"The networks take the cream off the top of the new film packages," says one annoyed station film buyer, "and we're left with the lesser shows. They get to us after their network run, but their audience potential has diminished."

Fortunately for local stations, however, there seems to be no limit to feature rerun possibilities. Films play over and over again to respectable audiences. Even WCBS-TV's New York *Late Late Shows* between 2:25 a.m. and 5:45 a.m. play to as many as 300,000 viewers.

But the showing of features on TV is eating up material at a fantastic rate. One study of movies run in the New York market in June 1963 recorded 416 different films. This is a pace approaching 5,000 feature showings a year—in just one market.

A recent week on WCBS-TV had 34 features, only six of them first-run showings. Their vintages ran from 1931 to 1959. For the 1964-65 season, WCBS-TV (with a feature inventory of some 2,000 films) will be showing only about three "new" shows a week.

35% POST-'50 PRODUCT

Of the 11,100 features available for television, TELEVISION MAGAZINE estimates that 3,866 (35%) are post-'50 product, and nearly 1,000 of these newer films are foreign productions. Hollywood is turning out only from 125 to 150 movies a year. Some stations are showing films at a rate five and six times that. How much film is left for TV?

From several industry sources who supplied varying estimates, a rough picture appears. The seven major studios and a leading independent between them hold a total of 1,091 films. The breakdown: 77 for Columbia, 250 for MGM, 250 for Paramount, 150 for 20th Century-Fox, 120 for United Artists, 150 for Universal, 60 for Warner Bros. and 34 for Goldwyn. Various independents may hold about 100 more.

No one can say exactly how many more movies will be heading for TV. Of the roughly 1,200 U. S. films left, hundreds will never make the grade. Some major productions, like "Ten Commandments," "Longest Day," "Ben-Hur" and even "Gone With the Wind," will be retained by Hollywood for mileage in theatrical re-release. Many others, like "Sunday in New York," "The Moon is Blue" and "The Apartment," may be too controversial (or just too

sexy) to pass NAB TV code standards and continuity acceptance. One feature buyer estimates that of Hollywood's current yearly feature output, perhaps only 50 films will be "right" for television.

There is, at best, only enough film left to equal the number in one major pre-'48 library. Hollywood will be parceling out pictures in lots of 40 and 50 features a year, and this is bumping up against current production. Foreign films will fill in some of the shortage, but not much. Joseph E. Levine's Embassy Pictures has had good success with low-budget European "spear and sandal" epics like "Hercules" and "Son of Hercules," but even Levine's inventory amounts to no more than 50 films.

Even the networks, with top dollar to spend, can't depend on the new movie supply. To fill in, there will probably be more deals like the "Project 120" agreement between NBC and MCA-Universal for two-hour TV features, "movies" created first for TV showing and then theatrical release. NBC reportedly will begin showing some MCA-Universal product in its movie periods starting next season. The network will have an investment of up to \$300,000 in each film it takes, approximately the per-picture rental on its new Paramount package.

With the demand for new product and the fierce competition between stations in many markets for the same package, the price for features has reached its highest point in TV history. As long as these pictures command audiences and get ratings, and as long as features are in short supply, there's little chance of a break in the trend.

Some stations, their old film libraries running out of steam and their pocket-books no match for the tags put on new feature packages, are running off-network programs in their place. "This," says one station man short on features, "is what is known as being 'up against it.'"

Not all the stations are worried. The veteran film buyers and programing men have seen rough times on product and price before. Supply has a habit of meeting demand.

Bill Lacey, manager of WCBS-TV's film department, says "Getting feature film has always been a matter of horse trading," but he notes, if not worriedly, resignedly, "the distributors have an asking price and we seem to be bidding closer to that price all the time."

To see what the non-network programing situation is around the country, TELEVISION last month contacted 19 station executives and local programing men. Without exception they agreed



Courtesy of The Detroit Institute of Arts

**"SELF-PORTRAIT"
by JAMES ABBOTT
McNEILL WHISTLER**

This is regarded as the most important of Whistler's many self-portraits. The skill at portraiture of this one-time West Point cadet has been compared to that of Velasquez, Titian, and Rembrandt. More craftsman than innovator, Whistler was a decisive figure in the development of American art.

in a class by itself

Masterpiece — exceptional skill, far-reaching values. This is the quality of WWJ radio-television service—in entertainment, news, sports, information, and public affairs programming. The results are impressive—in audience loyalty and community stature, and in sales impact for the advertiser on WWJ Radio and Television.

WWJ and WWJ-TV
THE NEWS STATIONS

Owned and Operated by The Detroit News • Affiliated with NBC • National Representatives: Peters, Griffin, Woodward, Inc.

WBEN-TV

programs for 885,900 households...

THAT'S WHY YOU SELL MORE ON ^{CH.} **4**



JOHN CORBETT

SPEAKER OF THE HOUSE

12:15 - 12:30 P. M. Mon. thru Fri.



BILL AND MILDRED MILLER

MEET THE MILLERS

1:00 - 1:30 P. M. Mon. thru Fri.

These two daily weekday programs of WBEN-TV reflect the practical side of selling . . . the side advertisers like to be on.

Practical because their content is all about the home, homemaking, home planning, home cooking which is what people at home find interesting and informative. In Western New York television, WBEN is the only station where they find such programming.

Both John Corbett and the Millers have enjoyed top audience loyalty for over a decade, proving their worth as entertainment and proving their value to satisfied sponsors.

If you are interested in the households that last year spent over 1.3 billion at the retail level (plus the vast Canadian market) you'll find them on these Ch. 4 "home" shows. And you'll find these experienced TV salesmen "at home" with your product.

Nationally represented by: Harrington, Righter & Parsons

WBEN-TV

affiliate of WBEN radio
The Buffalo Evening News Station



CH. **4**
CBS in Buffalo

SHORT SUPPLY, BIG DEMAND *continued*

that there is a product shortage, both in original program material and feature film.

Their market situations vary. Two-station markets naturally have an advantage over three-station markets because less programming has been shown there and they have a wider pick of available unexposed product. Other stations have been rich enough or wise enough to "stockpile" programs and movies against shortage. Still other stations are heavy in gap-filling local production or are part of a well-supplied group operation. But they all are concerned.

Robert M. Lambe, president and general manager of WTAR-TV, CBS affiliate in Norfolk, Va., believes in first-run syndicated programming and bemoans the fact that there isn't enough of it around. But like many station men (and like networks who were high on a pilot only to see the shows that followed fall to pieces) he has seen too many syndicated entries fall off in quality after the opening episodes.

"We need new material," says Lambe, "and I'll look over all that's offered. In another decade stations will find them-

selves in a *real* product drought if they insist on beating producers of new product down on price when they know they'll deliver quality."

Lambe seems to be in no current trouble on product. WTAR-TV has a library of 18 syndicated series, four of them first-runs: *The Lee Marvin Show*, *The Saint*, *Battle Line* and *Biography*. And the station keeps its 7-7:30 evening period open for syndicated shows.

While Lambe prefers first-run, off-network series are also running. He has *Stoney Burke* at 5-6 p.m., "a more successful period for off-network hours." Lambe calls the prices on off-network product "relatively reasonable." He sets his budget for an hour show and "may get it for less."

On feature film Lambe isn't yet worried. He has about four years to run on the packages he's already bought. His best titles run on Saturday and Sunday nights and, in a salute to the importance of features, he says that if he had a two-hour period open he'd buy more.

In Spokane, Wash., KHQ-TV program director John Fahey feels no great product pinch, says KHQ-TV is fortunate in


being in a medium-size market "and not under as much pressure to produce a substitute for film as a big market is."

Fahey reports that about a dozen feature film packages are still unsold in Spokane. "We haven't satisfied ourselves yet as to how many reruns we can stand on our present feature library," he says. "And you can't count out reruns. A competitor station buys our pictures after we use them. It picks carefully and manages to do well with them."

Fahey claims that the prices being asked on features are "three times as high as the very best product being offered four or five years ago. We don't get that much a spot sale," he says, "to pay the asking prices and still make a profit."

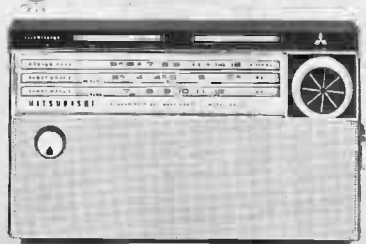
On syndicated programming Fahey says KHQ-TV buys shows its customers want to sponsor. It has increased its news program hours and is doing more local public service programming.

Program director Fahey doesn't feel that group broadcast syndicated selling has made much of an impact on the industry yet but he doesn't discount its importance in filling gaps in station

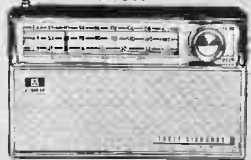


Living Sound by Mitsubishi


9X-242




FX-955



6X-515



Transistor radios are a Mitsubishi specialty. This 9-transistor, 3-band (MW, SW¹ & SW²), superheterodyne radio boasts a mesa-type high frequency transistors for highly stabilized short-wave reception and sensitivity, transistor-controlled illuminating lamps that act as a tuning indicator, plus a push-button controlled dial light.



MITSUBISHI ELECTRIC CORPORATION
Head Office: Mitsubishi Denki Bldg., Marunouchi, Tokyo. Cable Address: MELCO TOKYO

"If TV doesn't get away from imitations, it will go the way of vaudeville"

programming. For KHQ-TV's part, it would rather put money into its own local public affairs programs than take similar fare from other stations.

As with most stations, the end of option time hasn't made much of a dent in KHQ-TV's network carry. The station bumped *Redigo* from prime time this season to run a local farm program.

Robert L. Rierson, program operations manager at WBTV Charlotte, N.C., feels that there is a real feature shortage and a serious problem developing. WBTV wrote off 400 old feature titles recently because, says Rierson, "you can't get away with any old movie anymore." In trying to pick up 25 or 30 newer films, Rierson says the station ran into a tremendously high asking price. "The distributor just isn't interested in getting together with us and he's holding out for a better price."

In line with this snag, WBTV has "reformulated" its late night schedule, has replaced movies on Monday and Tuesday night with *Gallant Men* and *Naked City* reruns. "They could help if they do well," says Rierson. "Off-network shows are in good supply and in this two-station market some haven't been shown before."

Rierson says that WBTV has always carved out a few prime time periods from the network for local use and will continue to. "It's easier now with option time off to throw out the network weak sister shows."

Rierson believes that group broadcast selling will relieve some of the product shortage and WBTV itself has started syndicating one of its local shows, a half-hour music-variety program called the *Arthur Smith Show*. The program, produced by WBTV's own production company, Jefferson Productions, runs 7 p.m. Thursday night in Charlotte, has been sold in 21 other markets.

On selling the program to other stations, Rierson says, "We meet a lot of 'we-could-do-the-job-ourselves' resistance but making the sales job easier is our own ratings performance on the show and the offer of a name star performer in this part of the country in Arthur Smith."

The "we-could-do-the-job-ourselves" argument for a station turning down a show is sometimes true, most times isn't. Performing talent isn't easily come by. It may be available locally but it must be trained and polished and it takes time and money for a station to develop its own entertainment programming.

Maurice Thompson, program director of WLBT Jackson, Miss., puts himself down as a "hard shell" advocate of de-

veloping and coaching new talent. "Stations," says Thompson, "have got to show some semblance of being creative, of thinking for themselves, of developing their own ideas. The audience is going to balk at rerun programs sooner or later."

WLBT is running 10 syndicated shows a week and Thompson says, "We've used up everything and we're stymied trying to find something that hasn't had reruns and isn't junk." The station now has *The Rebel* as a transitional show between its afternoon and evening programming. As it runs out, Thompson says WLBT doesn't know what to replace it with.

The Jackson station has taken up some of the gap with increased local production, puts on a college music show and a one-hour teen-age program which it's run for six years and recently used, in a half-hour version, for TAC distribution.

Thompson, on developing new talent, says "Much of our talent today is imitation. We, as program directors, accept a singer, dancer or ensemble because it is ready-made and that's the end of it. We make no attempt to sharpen and freshen the potential because we don't believe it to be our business. It is our business."

"TV HAS LOST ITS GLAMOR"

"If TV does not get out of the rut with imitations, our industry will go the way of minstrels, the circus, vaudeville, movies and other media of entertainment that have expired or almost expired because of stagnation. In 10 short years television has lost its glamor and excitement and it is all because of a lack of new talent and new ideas."

"A new quiz show with old, worn-out show business personnel is not getting the job done. The more urbanized the nation is becoming, the more stereotyped our TV fare. Kids used to come from rural areas and small towns with great talent and ideas because they were so far removed from cosmopolitan influences they had no opportunity to imitate someone else."

"We've got to return to 'Amateur Night at the Bijou' in theory and to some extent in practice. The hootenanny caught on because it was fresh and genuine. Rock and roll did the same thing. Each of these innovations came from the kids themselves in high schools and colleges. The merit of the music is not important. Folk singing was revived simply because it is something genuine and the kids realized it immediately."

"New show business talent and

ideas," concludes Thompson, "must come from the youngsters. They must be encouraged and coached and given an opportunity to show their wares."

In line with what Thompson believes, WLBT is building a new studio for training and coaching local talent. The station has in the past sent some of its home-grown talent on to New York acting careers and coached two Mississippi Miss Americas, Mary Ann Mobley and Lynda Lee Mead.

In addition to training local talent, Thompson also sees a future in station program exchange, an enlargement on what TAC is now doing. WLBT itself is currently negotiating with California stations for a program swap.

Gordon Alderman, program director and film buyer for WHEN-TV Syracuse, N.Y., running 20 movies a week, sees his biggest problems in feature film supply. "The point of no return is being reached," he believes. "Prices seem to be increasing every few months for packages and station revenue just isn't increasing proportionately. This cost factor may be responsible for working some big changes in the industry."

Alderman, however, doesn't see stations swinging far afield from late night features ("How many *Tonight* shows and *Steve Allen's* could we take?"). He cites foreign films as a supply source that will relieve some of the domestic shortage. And while he notes that the network use of movies is "over-consumption of already short product," he sees NBC-MCA-Universal's deal for feature length films to show on TV first "better than taking transplants from another medium. Any sensible production group that attacks TV as a distinct medium," Alderman feels, "can make a go of it."

At WHBF-TV Rock Island, Ill., Forest W. Cooke, program director and film buyer, agrees that a product squeeze is on and that it gets down to the individual station's ability as to how to combat it. "The only thing that's in decent supply," says Cooke, "is off-network programs. And even here you can't predict the future."

While some stations see group developed programming as a new and growing source of program supply, Cooke believes that group programming and distribution isn't geared to supply "a great big demand." "I think," he says, "we're always going to have to depend on the Four Stars and Desilus who have the ability to produce big."

Tom B. Jones, executive programming director for WFIL-TV Philadelphia and the six-station Triangle Stations group, has been turning more of his attention



Douglas by day



Allen by night

Group W, by George!

Group W put Mike Douglas on television five days a week and Steve Allen on five nights a week. Each heads 90 minutes of big-budget, big-star entertainment that brightens the television scene.

Both shows grew from one idea—the continuing need to create fresh, new entertainment for the Group W stations. But they are produced in two totally different ways. *The Mike Douglas Show* originates from KYW-TV in Cleveland. It is produced by KYW-TV with the creative

backing of the Group. *The Steve Allen Show* is produced by the Group itself in Hollywood.

Group W productions can be Steve Allen, Mike Douglas, a series on Communism in 33 lectures, *Specials for Children*, or 15 cameo productions on American art. Each is a direct result of the creative, financial, and management resources of the Group. Each points up the role of the Group broadcaster as a vital third force in broadcasting for stations, viewers, and advertisers.



WESTINGHOUSE BROADCASTING COMPANY

WBZ • WBZ-TV BOSTON • WINS NEW YORK • WJZ-TV BALTIMORE • KDKA • KDKA-TV PITTSBURGH • KYW • KYW-TV CLEVELAND • WOWO FORT WAYNE • WIND CHICAGO • KPIX SAN FRANCISCO

"The broadcaster-syndicator's product will have to stand up on its own merits"

to wider distribution of Triangle group programming. Triangle is now distributing about 15 programs and series it has produced itself, has even made sales to CBS-TV and ABC-TV for some sports programming.

Jones, of course, lines up with the broadcaster-to-broadcaster selling trend. But he is a realist. "We're not going to be producers of the *Mavericks* of the future," he says, "but we have a place in the scheme of things. We have an advantage in having our own stations to experiment on. We can discard production that doesn't work, get a good indication of material that will have a wide appeal.

"Our stations comprise a workshop, not a test tube. We have the audiences in six widely disbursed markets to learn from. A series that works well in all or most of these markets has a lot to recommend it. A ratings record isn't the central thing. Sponsor and audience approval are vastly important and we're constantly getting a record of this."

Jones sees the increases in local and group level production as a real creative resurgence already highly valid in what it has produced as public service fare and growing more important in the area of entertainment. Triangle itself is turning more attention to creating entertainment shows built around music and marionettes.

"We can create local programming that creates audience," says Jones, "and this doesn't have to be left in the hands of the outside syndicators. We've got to be a lot more qualitative in our programming and as this qualitative area of local and group production expands, I think you'll see stations pre-empting more and more time from the networks, especially knocking out network shows that turn up weak."

As an independent station, WGN-TV Chicago has always had the problem of finding programming without the help of a national network. It counter-programs its network competition where it can, concentrates heavily on carrying local sports events and children's programming.

Daniel Pecaro, WGN-TV program manager, does not seem greatly alarmed by product shortage. He says the station is always on the search for syndicated programs and features, tries to buy what other stations in the market "haven't" to counter-program. WGN-TV carries Westinghouse's *Mike Douglas* daytime show and Pecaro believes that stations will be working closely with each other to make up what shortages exist in program supply.

WGN-TV was one of the first broadcasters to start syndicating one of its own

shows. Its *Great Music* series has been in distribution for four years, is now sold in 22 markets and overseas. *Chicago Barn Dance*, another WGN-TV show sponsored on Saturday night in Chicago by Procter & Gamble, may soon follow *Great Music* into syndication.

Pecaro says WGN-TV has nine pilot programs currently under development. "We have a special fund set up for program research and development. We're making pilot shows, testing them before an invited studio audience, polishing them if they seem to have potential. We could reject 75% of these programs by the time they're fully tested but we could also have some new winners."

FORESEES "GIGANTIC RERUN CYCLE"

In Tampa, Fla., Jay Faraghan, program director and film buyer for WFLA-TV, sees down-the-line shortages in programming product and he's afraid stations are coming up on a gigantic rerun cycle. "The audience will get used to it and we'll get by with it—for a while," says Faraghan, "but without a doubt we're going to have to come up with something new."

Faraghan sees group broadcast selling as filling part of the void. "The broadcaster-syndicator might be an interim program supplier but his product is going to have to stand up on its own merits. He's going to get no more nor less resistance from his customers than if he were just another supplier."

Faraghan is trying to beat the rerun philosophy by developing new local shows, looking harder into his own market for show ideas. WFLA-TV has boosted local sports coverage and increased news and public affairs programming. And Faraghan finds that documentary programs and a WFLA-TV discussion show that examines old newspaper headlines are strong with Tampa's nostalgia-prone retirement colony. The station also has a new game and panel show under development.

The Tampa program director reports that pre-empting network programming is still difficult, even with option time off. *TV Guide*, says Faraghan, "carries advance network listings for the state. A lot of people line up their viewing by this, and if you pre-empt a show they were set for, they get pretty mad. Network promos hook them too, and if a promoted show doesn't get on, they complain."

Mike Shapiro, general manager of WFAA-TV Dallas, isn't overly alarmed by the current state of program supply. When pressed, he feels, stations can "get creative and come up with something of their own." He also feels that certain

broadcast groups can develop and syndicate acceptable program fare but that a troublesome point may be "what's a success in an originating market may flop elsewhere." Shapiro says WFAA-TV itself is prepared to get into syndication "when the time is right."

The WFAA-TV general manager would like to see the networks take more shows developed at their affiliated stations, particularly children's programs, rather than staying with the policy of digging into their vaults every few years for old series that already have been run and rerun. This would encourage more local production.

But Shapiro knows the value of reruns. In the feature film area—"where a picture that cost \$800 several years ago is now coming on the market for \$4,000 and \$5,000"—he feels that pre-'48 libraries, run and rerun, can be combed "for blockbuster shows that can do well again, even against the most recent releases."

George Whitney, vice president and general manager of KFMB-TV San Diego, has so far been unaffected by program shortage. The station replenished its feature film library a year ago, has boosted its local live programming to 3½ hours a day to do more for itself.

Whitney sees a bleak future for feature film availability. He feels that 80% of current Hollywood movie production "will be unrepresentable TV fare" because of content or theme. "Only a major public education program and a liberalization of the TV code," says Whitney, "could open things up."

The KFMB-TV general manager feels that broadcast group production and syndication will not be a large factor in program supply in the foreseeable future. "With the exception of the *Steve Allen Show*," says Whitney, "group efforts run to short term, small package production. It's a specialized area and I don't think there's enough talent available to strengthen it."

More optimistic is William A. Bates, vice president and general manager of WDAF-TV Kansas City, Mo.

"My general feeling," says Bates, "is that supply is going to meet demand some way or other. There is day-to-day talk of a lack of creative ability around but I'm sure there are new approaches in live material we haven't even thought of yet. The Hollywood film people, too, have a vested interest in television and they're not going to give us up."

"Local stations," continues Bates, "are looking around for things to do themselves. Group broadcast syndication, while it may run its course, is helping out. And if some syndicator with a hot

new idea comes along, he'll be welcome. Our problems have looked frightening over the years, not only now."

In Boston, WHDH director of television Leslie G. Arries Jr. feels that the non-network programing trend is to finding programs in the stations themselves.

"The groups," says Arries, "have a ready-made market in their own stations and they are coming to think of programing in multiple station terms. A one-shot program can sustain itself, but a show of any appeal, done on a series basis, costs too much for a single station to absorb. Syndication has to be thought of."

Arries reports that Boston isn't feeling a great deal of product shortage yet. He says that general syndication and off-network program prices are not as high as first-run prices were in 1957-58. "But the cost of recent vintage feature film is scaled so high, stations buying good post-'50 and post-'60 movies are going to have to start running them in pre-empted prime time to get their cost back."

SOMETHING HAS TO GIVE

Lee Ruwitch, former executive vice president and general manager of WTVJ Miami (who last month left broadcasting to take a post with a Florida electronics company), would agree with Arries that the point is now being reached on feature film prices where something has to give. "You just can't raise rates on your movie advertisers as per-picture costs go up if the audience delivered doesn't rise," says Ruwitch. "Markets aren't growing that fast anymore."

Ruwitch says he doesn't know what stations will do to meet the shortage in product. "The problem should inspire creative genius to come out with something unique for TV."

In Phoenix, KOOL-TV vice president in charge of program promotion and operations Robert Martin believes that stations will never see the days of really strong first-run series again. Like many program men, he feels that a lot of today's first-run syndicated shows were first offered the networks. Having failed to make the network grade, they may have been offered to regional advertisers. Then they finally get to stations as a form of "second best."

Martin believes that you can't discount the pull of off-network and rerun programing. "Stations," he says, "naturally prefer to buy the off-network shows that have had long runs. The more episodes in a series the better indication of its success. But even a 39-week off-network series may be pretty good when you consider that it may have failed because of some really stiff competition or slotting in the wrong time period."

KOOL-TV, Martin points out, has also been getting the best kind of mileage out

of an old *Burns & Allen* series now in its fifth rerun. Stripped in daily at 11 a.m., Martin says the show is coming up with an audience in its time period equal to the combined audience of the two competing stations. "With 250 episodes in the series," says Martin, "we can carry the show without a repeat for close to a year."

Martin believes that while television has seen some hit programing rise from stations to national sales, like *Divorce Court*, *Great Music* and more recently *Steve Allen*, he feels that current group broadcast efforts will not supply a great deal of "filler."

"Allen, with his national TV background," says Martin, "was a cinch to click. Mike Douglas, on the other hand, while talented, hasn't been known much outside Cleveland and the Midwest. I don't think his show will hit big. It's like religious shows out of the South. They go great in their own backyard but they don't go elsewhere. Regional taste has to figure in strongly."

"There are a lot of fine children's programs in syndication," continues Martin, "but most stations want their own local personality for this kind of a show. He can make vital personal appearances. He's there and he's local."

Martin believes that the broadcaster-program producer is going to have to fight it out with Hollywood's TV film producers if he becomes too ambitious. "And he's not going to win out over studio production know-how."

A. Louis Read, executive vice president and general manager of WDSU-TV New Orleans, says he is aware of the program shortage but that it doesn't affect his station's situation. "We are doing too many of our own local programs," says Read, "to feel the pinch. And NBC affiliates [like WDSU-TV] have been less of a problem when they carry the *Tonight Show* in time which otherwise would be given over to movies."

Read feels that the end of option time hasn't opened up local prime time for very many stations. WDSU-TV, however, has bumped two hours of NBC-TV programing a week (*Mitch Miller*, *Hollywood and the Stars* and *Redigo*), also does a few prime time specials every month.

The WDSU-TV general manager sees increasing broadcast group production and syndication as a "healthy sign," but he'd rather do his own productions, sink his extra program budget dollars into local shows and a 14-man news department. Read may, however, join the station program supply movement. "We hope," he says, "to offer some of our specials around."

Jean Hendrix, program coordinator for WSB-TV Atlanta and the Cox Broadcasting Corp., finds product availability

tight but not really a problem yet. "You can always seem to find more of what you need," she says. "Demand will create what's needed."

Miss Hendrix is high on the audience potential left in off-network shows, would sometimes rather have them than new syndicated series. She sees a growing scarcity in feature film, feels that hour off-network shows could be a substitute in this area, although WSB-TV isn't itself feeling the feature pinch.

PREFERS STATION INDIVIDUALITY

Cox Broadcasting hasn't gone in for any extensive group production project. Miss Hendrix says that Cox will be going slow in this area, indicates that it may not go into group production at all, preferring its stations to remain as individual as possible.

Samuel S. Carey, program director and film buyer at WRVA-TV Richmond, Va., notes that his station hasn't come up on a feature film shortage yet but that high prices will make future buying decisions tough. Carey sees the big problem coming from the lack of "new, interesting" syndicated material.

"The end of the road is coming on rerunning reruns," says Carey. "Shows like *My Little Margie*, run in local time for years, are wearing out. Once they could

**"You can count
the great restaurants in America
on the fingers of one hand."**



*Restaurant Voisin is one of them.
Open every day for luncheon, cocktails and dinner.
30 East 65th St. For reservations: Michel, LE 5-3800*

SHORT SUPPLY, BIG DEMAND *continued*

maintain most of the audience, but no more. We're trying to solve part of the program shortage ourselves by producing local appeal programming. But it's extremely hard to do when you lack local performing talent and the dollars to invest."

Carey sees a chance for station-produced syndicated product. "As program suppliers, other broadcasters understand our problems and they're easy to do business with. We're running WGN-TV's *Great Music* program, and on a show like that, where 60 to 70 musicians get national recording scale from the producer, you know you have a pot full of investment."

The WRVA-TV program director feels that his station will become more closely involved in cooperative group production, making more local shows and doing business with other broadcasters, as shortages increase.

FORESAW PROGRAMING PROBLEM

In Minneapolis, KMSF-TV president and general manager Donald Swartz says that his station saw the non-network programming problem developing some time ago. "We've tried to protect ourselves," says Swartz, "by laying in several feature film packages. And our program department is trying to develop live shows, with local personalities, along the *Tonight* and *Steve Allen Show* format."

Swartz has also taken on a load of off-network shows, half-hours like *Leave It to Beaver* and *Dobie Gillis* for morning stripping, hours like *Maverick*, *Adventures in Paradise* and *Naked City* for late evening runs. KMSF-TV, as part of Colgate-Palmolive's 25-market buy for the newly-syndicated *Stump The Stars* pro-

gram, is also running this show weekly in prime time.

While Swartz feels that broadcast group-developed programming will have to stand on its own merits vs. the offerings of other syndicators, he believes that group sellers have made several inroads in non-network program development and that stations will look to them as well as the old-line syndicators for product.

One piece of strategy Swartz has gone to, as have many other station men, is scouting feature packages and general programming for color film. "We've gone heavily into color film," says Swartz, "because we know it will get into the color home. People with color sets will watch color programming and it doesn't matter if they've seen it before. They'll watch it again."

The station viewpoints vary according to individual market situations. But it is obvious that non-network programming, as its supply shortens, is causing increased alarm and provoking counter-measures. Stations are looking more and more to their own local production capability, and they are looking outside their markets to other broadcasters who are offering to "fill in" as standby syndicators.

How successful the group broadcast syndicators will be remains a question. The majority of station men feel that group product will never match Hollywood studio professionalism or come up to the pull of good off-network product. But with the feature film shortage certainly destined to continue, the half-hour and hour program form has increased importance as station fare supplementing features.

The current spurt in first-run syndica-

tion is a sign that the major syndicators are willing to gamble again on big national sales. As long as there is demand and money to be made, there will be supply. And supply help may be coming from various quarters of the industry.

A number of stations mention TV Stations Inc., 10-year old station-owned program service organization for TV stations, as a potential "original" program supplier. This company has a substantial 126-station membership base to spread sales over. And it has been its own syndicator before with *The Beachcomber*, produced by Filmaster, in 1961-62. The show picked up sales in roughly 70 markets but folded after a season's run.

TV Stations Inc. failed to get a subsequent first-run show, *The House on K Street*, off the ground but a number of station men today feel that if the service organization can get its full membership behind a good property it could go.

Other groups with membership strength, like station representatives, also could figure in on program supply. Two years ago The Katz Agency took on Wolper-United Artists' *World of . . .* documentary first-run, tried to get an advertiser to sponsor the package, couldn't, wound up in local station sale. About 70% of the Katz stations took the show but Katz gave up after one season.

ANOTHER SOURCE OF SUPPLY?

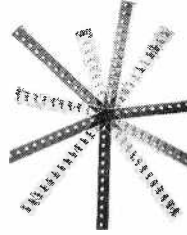
The recently formed National Association of TV Program Executives may be yet another hope of program supply, or at least local program development. Some 50 station program and operations men in the group are starting to exchange their experience and know-how on program production. It may stay an informational exchange or, if backing is strong enough, expand into a cooperative program supply source.

Says one TV executive close to the syndication and distribution business, "Everyone wants to know where the new programming is coming from and yet everyone also seems to have a plan. I don't know who's going to lead but someone will have to, and soon.

"I don't think the stations are going to be able to supply themselves. If we could only pull all of our forces together for a concerted supply effort, we may have something. And I think it's just possible that this may happen."

TV stations may never have an allocations czar, or even another once-was programming power like Ziv. "All I want," says one station realist, "is a guy to come in with a good new half-hour at a fair price every so often. This business has changed in a lot of ways and it will probably change a lot more. But this is always going to be basic." END

| | |
|--|--|
| <p><i>Please Send Me</i></p> <p>TELEVISION MAGAZINE</p> <p><i>Every Month</i></p> <p><input type="checkbox"/> 1 YEAR \$5.00 <input type="checkbox"/> 2 YEARS \$9.00 <input type="checkbox"/> 3 YEARS \$12.00</p> <p><i>Group Rates</i> \$3.00 each for ten or more \$3.50 each for five or more</p> <p><input type="checkbox"/> BILL CO. <input type="checkbox"/> BILL ME</p> <p><i>Add 50¢ per year for Canada \$1.00 for foreign</i></p> | <p>NAME _____</p> <p>COMPANY _____</p> <p>ADDRESS _____</p> <p>CITY _____</p> <p>ZONE STATE _____</p> <p><i>Send to home</i> ADDRESS _____</p> <p>_____</p> <p>_____</p> <p>PUBLISHED BY TELEVISION MAGAZINE CORP. 444 MADISON AVE., NEW YORK 22, N.Y.</p> |
|--|--|



*TELEVISION STATION
EXECUTIVES
visiting Chicago next week
are cordially invited
to a reception
and cocktail party
given by the members of the
TELEVISION FILM EXHIBIT '64
on Sunday April 5th,
in the Great Hall,
4 to 7 P.M.
Pick Congress Hotel, Chicago*

*Admission: by invitation
If you have not received your invitation
please contact any of these TFE member companies:*

Allied Artists Television Corp.
American International Television, Inc.
Desilu Sales, Inc.
Four Star Distribution Corp.
Hollywood Television Service
Jayark Films Corp.
King Features Syndicate
National Telefilm Associates, Inc.
Official Films, Inc.
Screen Gems, Inc.
Seven Arts Associated Corp.
Telesynd, Division of Wrather Corp.
Trans-Lux Television Corp.
Twentieth Century-Fox Television, Inc.
United Artists Corporation
Warner Bros. Television Division

1. NEW YORK
2. LOS ANGELES
3. CHICAGO
4. PHILADELPHIA
5. BOSTON-MANCHESTER
6. DETROIT
7. SAN FRANCISCO-OAKLAND
8. CLEVELAND
9. PITTSBURGH
10. WASHINGTON, D. C.
11. ST. LOUIS

12. PROVIDENCE

13. BALTIMORE
14. DALLAS - FORT WORTH
15. CINCINNATI
16. MINNEAPOLIS - ST. PAUL
17. HARTFORD - NEW HAVEN - NEW BRITAIN
18. INDIANAPOLIS - BLOOMINGTON
19. MIAMI
20. MILWAUKEE

Surprised? **WE'RE NOT.** We've been selling a big slice of Massachusetts for years. Now it's official. PROVIDENCE has moved from 17th to 12th* Television Market in the country. People who know Television Audiences know that PROVIDENCE reaches 867,300 homes in Massachusetts, Rhode Island and Connecticut.

People who buy television know that WJAR-TV has the reach THAT SELLS.

*March 1964 Telestatus report



WJAR-TV
-10

FIRST TELEVISION STATION IN RHODE ISLAND

AN OUTLET CO. STATION **NBC** — Edward Petry & Co. Inc.

TELEVISION MAGAZINE'S TELESTATUS®



U.S. households now number **56,400,000** U.S. TV households now number **51,590,000** U.S. TV penetration is **91%**

*How things stand
in television markets
and coverage
as of
April 1964*

THE three statements above constitute the first set of facts about U. S. television presented each month in "Teletatus." There are 269 other sets, all having to do with the 269 television markets into which TELEVISION MAGAZINE has divided the commercial TV universe. The most important fact about each market: the number of television households credited to it. The second ranking fact: the percentage of penetration credited to the market. Both facts have been arrived at by the magazine's research department using a rigid set of criteria. It is important to the use of this data that the reader understand, at least generally, the criteria used.

First: TV households are credited to each market on a county-by-county basis. All the TV households in a county are credited to a market if one-quarter of those households view the dominant station in that market at least one night a week. This is referred to as a "25% cutoff." If less than 25% view the dominant station, no homes in the county are credited to the market.

Second: This total of television households changes each month, based on the magazine's continuing projections of TV penetration and household growth.

Third: Many individual markets have been combined into dual- or multi-market listings. This has been done wherever there is almost complete duplication of the TV coverage area and no major difference in TV households.

There are a number of symbols used throughout "Teletatus" (they are listed on each page). Each has an important meaning. For example, a square (■) beside the TV households total for a market indicates there has been a major facilities change in that market which might have significantly changed coverage areas since the latest available survey. A double asterisk (**) in a market listing means that the circulation of a satellite has been included in the market total, whereas a triple asterisk (***) means satellite circulation is not included. The important point for readers is to be aware of the symbols where they occur and to take into account the effect they have on the particular market totals involved.

The preparation of TV coverage totals and market patterns is a complex task. It is complicated by the fact that coverage patterns are constantly shifting as the industry grows. TELEVISION MAGAZINE's formula for market evaluation has been reached after years of careful study and research. The criteria it uses, while in some cases arbitrary—using a 25% cutoff rather than a 5% cutoff or a 50% cutoff, for example—are accepted and, most importantly, are constant. They have been applied carefully and rigorously to each market in the country, assuring the reader a standard guide to an ever-changing industry.

| Market & Stations % Penetration | TV Households | Market & Stations % Penetration | TV Households |
|--|------------------|---|--------------------|
| A | | | |
| Aberdeen, S. D.—83 KXAB-TV (N,A) | ■25,600 | Augusta, Ga.—82 WJBF-TV (N,A); WRDW-TV (C,A,N) | ■203,600 |
| Abilene, Tex.—86 KRBC-TV (N,A) (KRBC-TV operates satellite KACB-TV San Angelo, Tex.) | ***82,400 | Austin, Minn.—89 KMMT (A) | 183,400 |
| Ada, Okla.—82 KTEN (A,N,C) | 83,500 | Austin, Tex.—84 KTBC-TV (C,N,A) | 147,600 |
| Agana, Guam KUAM-TV (N,C,A) | • | B | |
| Aguadilla, P. R. WOLE | ‡ | Bakersfield, Calif.—76 KBAK-TV† (C); KERO-TV† (N); KLYD-TV† (A) | ■†129,300 |
| Akron, Ohio—45 WAKR-TV† (A) | †72,600 | Baltimore, Md.—93 WJZ-TV (A); WBAL-TV (N); WMAR-TV (C) | 806,900 |
| Albany, Ga.—80 WALB-TV (N,A,C) | 165,800 | Bangor, Me.—88 WABI-TV (C,A); WLBZ-TV (N,A) (Includes CATV homes) | 102,900 |
| Albany-Schenectady-Troy, N.Y.—93 WTEN (C); WAST (A); WRGB (N) (WTEN operates satellite WCDC Adams, Mass.) | **430,400 | Baton Rouge, La.—85 WAFB-TV (C,A); WBRZ (N,A) | 295,800 |
| Albuquerque, N. M.—84 KGGM-TV (C); KOAT-TV (A); KOB-TV (N) | 172,000 | Bay City-Saginaw-Flint, Mich.—83 WNEM-TV (N); WKNX-TV† (C); WJRT (A) | 402,400 †62,200 |
| Alexandria, La.—80 KALB-TV (N,A,C) | 108,000 | Beaumont-Port Arthur, Tex.—88 KFDM-TV (C); KPAC-TV (N); KBMT-TV (A) | 170,500 |
| Alexandria, Minn.—81 KCMT (N,A) (Operates satellite KNMT Walker, Minn.) | ***104,200 | Bellingham, Wash.—89 KVOS-TV (C) | *49,700 |
| Alpine, Tex. KVLF-TV (A) | ‡ | Big Spring, Tex.—87 KWAB-TV (C,A) | 21,000 |
| Altoona, Pa.—89 WFBG-TV (C,A) | 310,600 | Billings, Mont.—83 KOOK-TV (C,A); KULR-TV (N) | 61,000 |
| Amarillo, Tex.—88 KFDA-TV (C); KGNC-TV (N); KVII-TV (A) | 126,100 | Bitexl, Miss. WLOX-TV (A) | ‡ |
| Ames, Iowa—91 WOI-TV (A) | 287,600 | Binghamton, N. Y.—90 WNBK-TV (C); WINR-TV† (N); WBJA-TV† (A) | 237,800 †49,900 |
| Anchorage, Alaska—93 KENI-TV (N,A); KTVA (C) | 24,100 | Birmingham, Ala.—79 WAPI-TV (N); WBRC-TV (A) | 447,600 |
| Anderson, S. C. WAIM-TV (A,C) | • | <ul style="list-style-type: none"> ■ Major facility change in market subsequent to latest county survey measurement date. † U.H.F. • Incomplete data. ‡ U.H.F. incomplete data. ‡ New station; coverage study not completed. †† U.H.F. new station; coverage study not completed. * U.S. Coverage only. ** Includes circulation of satellite (or booster). *** Does not include circulation of satellite | |
| Ardenmore, Okla.—81 KXII (N,A,C) | 78,200 | | |
| Asheville, N. C.—Greenville-Spartanburg, S. C.—85 WISE-TV† (N); WLOS-TV (A); WFBC-TV (N); WSPA-TV (C) | 452,000 †* | | |
| Atlanta, Ga.—88 WAGA-TV (C); WAIL-TV (A); WSB-TV (N) | 606,000 | | |

| Market & Stations % Penetration | TV Households |
|--|------------------|
| Bismarck, N. D.—83 KXMB-TV (A,C); KFYZ-TV (N) (KFYZ-TV operates satellites KUMV-TV Williston, N. D., and KMOT Minot, N. D.) | **47,100 |
| Bloomington, Ind.—90 WTTV (See also Indianapolis, Ind.) | 679,000 |
| Bluefield, W. Va.—82 WHIS-TV (N,A) | 139,200 |
| Boise, Idaho—88 KBOI-TV (C,A); KTVB (N,A) | 83,000 |
| Boston, Mass.—94 WBZ-TV (N); WNAC-TV (A); WHDH-TV (C) | 1,833,000 |
| Bowling Green, Ky. WLTV | ‡ |
| Bristol, Va.—Johnson City-Kingsport, Tenn.—78 WCYB-TV (N,A); WJHL-TV (C,A) | 191,900 |
| Bryan, Tex.—80 KBTX-TV (A,C) (KBTX-TV is a satellite of KWTX-TV Waco, Tex.) | 45,400 |
| Buffalo, N. Y.—94 WBEN-TV (C); WGR-TV (N); WKBW-TV (A) | *590,100 |
| Burlington, Vt.—88 WCAX-TV (C) | *163,500 |
| Butte, Mont.—82 KXLF-TV (C,N,A) | 56,000 |

| Market & Stations % Penetration | TV Households |
|--|------------------|
| C | |
| Cadillac-Traverse City, Mich.—88 WWTV (C,A); WPBN-TV (N,A) (WWTV operates satellite WWUP-TV Sault Ste. Marie, Mich.; WPBN-TV op- erates satellite WTOM-TV Cheboygan, Mich.) | **147,700 |
| Caguas, P. R. WKBM-TV | • |
| Cape Girardeau, Mo.—80 KFVS-TV (C) | 239,700 |
| Carlsbad, N. M.—87 KAVE-TV (C,A) | 13,100 |
| Carthage-Watertown, N. Y.—91 WCNY-TV (C,A) (Includes CATV homes) | *92,500 |
| Casper, Wyo.—83 KTWO-TV (N,C,A) | 44,600 |
| Cedar Rapids-Waterloo, Iowa—91 KCRG-TV (A); WMT-TV (C); KWWL-TV (N) | 309,000 |
| Champaign, Ill.—89 WCIA (C); WCHU† (N) (WCHU† is a satellite to WICS† Spring- field, Ill.) | 330,700 |
| Charleston, S. C.—82 WCSC-TV (C,N); WUSN-TV (A,C); WCIV (N) | 145,400 |
| Charleston-Huntington, W. Va.—83 WCHS-TV (C); WHTN-TV (A); WSAZ-TV (N) | 430,300 |

| Market & Stations % Penetration | TV Households |
|---|---------------------|
| Charlotte, N. C.—86 WBTV (C,A); WSOC-TV (N,A) | 619,100 |
| Chattanooga, Tenn.—83 WDEF-TV (C); WRCB-TV (N); WTVG (A) | 212,300 |
| Cheyenne, Wyo.—85 KFBC-TV (C,N,A) (Operates satellites KSTF Scottsbluff, Neb., and KTVS Sterling, Colo.) | **91,300 |
| Chicago, Ill.—95 WBBM-TV (C); WBKB (A); WCUI†; †† WGN-TV; WNBQ (N) | 2,342,300 |
| Chico, Calif.—87 KHSL-TV (C) | 132,200 |
| Cincinnati, Ohio—91 WCPO-TV (C); WKRC-TV (A); WLWT (N) | *766,700 |
| Clarksburg, W. Va.—85 WBOY-TV (N,C) | 95,100 |
| Cleveland, Ohio—94 WEWS (A); KYW-TV (N); WJW-TV (C) | 1,325,600 |
| Clovis, N. M.—83 KICA-TV (C) | 20,100 |
| Colorado Springs-Pueblo, Colo.—87 KKTU (C); KRDO-TV (A); KOAA-TV (N) | 101,700 |
| Columbia-Jefferson City, Mo.—84 KOMU-TV (N,A); KCRG-TV (C,A) (KCRG-TV operates satellite KMOS-TV Sedalia, Mo.) | **131,400 |
| Columbia, S. C.—82 WIS-TV (N); WNOK-TV† (C); WCCA-TV† (A) | *230,900 ‡39,800 |
| Columbus, Ga.—80 WTVM (A,N); WRBL-TV (C,N) | 234,800 |
| Columbus, Miss.—79 WCBI-TV (C,A,N) | 76,500 |
| Columbus, Ohio—92 WBNS-TV (C); WLWC (N); WTVN-TV (A) | 493,300 |
| Coos Bay, Ore.—79 KCBY (N) | 13,900 |
| Corpus Christi, Tex.—87 KRIS-TV (N,A); KZTV (C,A) | 114,000 |

| Market & Stations % Penetration | TV Households |
|---|---------------------|
| Dothan, Ala.—78 WTYY (C,A) | 115,700 |
| Duluth, Minn.-Superior, Wis.—88 KDAL-TV (C,A); WDSM-TV (N,A) | 162,500 |
| Durango, Colo. KJFL-TV | ‡ |
| Durham-Raleigh, N. C.—85 WTVB (C,N); WRAL-TV (A,N,C) | 359,100 |
| E | |
| Eau Claire, Wis.—86 WEAU-TV (N,C,A) | 89,000 |
| El Dorado, Ark.-Monroe, La.—80 KTVE (N,A); KNOE-TV (C,A) | 170,000 |
| Elk City, Okla. KSWB | ‡ |
| Elkhart-South Bend, Ind.—66 †145,100 WSJV-TV† (A); WSBT-TV† (C); WNUD-TV† (N) | |
| El Paso, Tex.—88 KELP-TV (A); KRDD-TV (C); KTSN-TV (N) | *113,700 |
| Enid, Okla. (See Oklahoma City) | |
| Ensign, Kan.—83 KTVC (C) | 37,600 |
| Erie, Pa.—91 WICU-TV (N,A); WSEE-TV† (C,A) (Includes CATV homes) | 174,200 ‡61,700 |
| Eugene, Ore.—88 KVAL-TV (N); KEZI-TV (A) | 94,500 |
| Eureka, Calif.—86 KIEM-TV (C,N); KVIQ-TV (A,N) | 57,000 |
| Evansville, Ind.-Henderson, Ky.—83 WFIE-TV† (N); WTVW (A); WEHT-TV† (C) | 218,200 ‡116,200 |

| Market & Stations % Penetration | TV Households |
|--|------------------|
| D | |
| Dallas-Ft. Worth, Tex.—90 KRLD-TV (C); WFAA-TV (A); KTVT; WBAP-TV (N) | 784,800 |
| Davenport, Iowa-Rock Island-Moline, Ill.—92 WOC-TV (N); WHBF-TV (C); WQAD-TV (A) | 335,100 |
| Dayton, Ohio—93 WHIO-TV (C,A); WLWD (N,A) | 514,200 |
| Daytona Beach-Orlando, Fla.—92 WESH-TV (N); WDBO-TV (C); WFTV (A) | 343,800 |
| Decatur, Ala.—49 WMSL-TV† (N,C) | ‡42,300 |
| Decatur, Ill.—83 WTVF† (A) | ‡126,900 |
| Denver, Colo.—91 KBTU (A); KLZ-TV (C); KOA-TV (N); KCTO | 389,700 |
| Des Moines, Iowa—91 KRNT-TV (C); WHO-TV (N) | 269,200 |
| Detroit, Mich.—96 WJBK-TV (C); WWJ-TV (N); WXYZ-TV (A) | *1,636,800 |
| Dickinson, N. D.—81 KDIX-TV (C,A) | 18,500 |

| Market & Stations % Penetration | TV Households |
|---|--------------------|
| F | |
| Fairbanks, Alaska—85 KFAR-TV (N,A); KTVF (C) | 11,300 |
| Fargo-Valley City, N. D.—84 WDAY-TV (N); KTHI-TV (A); KXJB-TV (C) | 153,100 |
| Flint-Bay City-Saginaw, Mich.—93 WJRT (A); WNEM (N); WKNX-TV† (C) | 402,400 ‡62,200 |
| Florence, Ala.—70 WOWL-TV† (N,C,A) | ‡22,000 |
| Florence, S. C.—80 WBTV (C,A,N) | 157,900 |
| Ft. Dodge, Iowa—64 KQTV† (N) | ‡29,600 |
| Ft. Myers, Fla.—91 WINK-TV (A,C) | 37,300 |
| Ft. Smith, Ark.—76 KFSA-TV (C,N,A) | 68,600 |
| Ft. Wayne, Ind.—80 WANE-TV† (C); WKJG-TV† (N); WPTA-TV† (A) | ‡168,800 |

Stations DO Have Personality



LES BIEDERMAN, PRESIDENT

SALESMANSHIP -- A master salesman for his community. The acknowledged leader in selling political and civic leaders and taxpayers for the good of the community.

Success stories? A community college, a new hospital, improved highways.

Community selling--the kind of selling that makes Les Biederman's stations successful in selling your products.

STATISTIC -- The Northern Michigan Grade B Area of WPBN-TV and WTOM-TV lists annual food sales of \$153,529,000.

The PAUL BUNYAN STATIONS

WPBN-TV WTOM-TV WTCM WMBN WATT WATC WATZ

Soren H. Munkhof, Gen. Mgr. Paul Bunyan Bldg., Traverse City
Nat. Rep. - Venard, Torbet and McConnell -- Network Rep. - Elisabeth Beckjorden

Market & Stations
% Penetration TV
Households

Ft. Worth-Dallas, Tex.—80 784,800
KTVT; WBAP-TV (N); KRLD-TV (C);
WFAA-TV (A)

Fresno, Calif.—73 †197,800
KFRE-TV† (C); KJEO-TV† (A); KMJ-TV†
(N); KAIL-TV†; KICU-TV† (Visalia); KDAS†
(Hanford)

G

Glendive, Mont.—83 4,000
KXGN-TV (C)

Grand Junction, Colo.—82 **28,800
KREX-TV (C,N,A)
(Operates satellite KREY-TV Montrose,
Colo.)

Grand Rapids-Kalamazoo, Mich.—92
#565,500
WOOD-TV (N); WKZO-TV (C); WZZM-TV (A)

Great Falls, Mont.—85 58,200
KFBB-TV (C,A); KRTV (N)
(Includes CATV homes)

Green Bay, Wis.—90 314,800
WBAY-TV (C); WFRV (N); WLUK-TV (A)

**Greensboro-High Point-Winston-Salem,
N. C.—87** #400,900
WFMY-TV (C); WSJS-TV (N); WGHP-TV (A)

**Greenville-Spartanburg, S. C.—Asheville,
N. C.—85** 452,000
WFBC-TV (N); WSPA-TV (C);
WLOS-TV (A); WISE-TV† (N) †*

**Greenville-Washington-New Bern,
N. C.—84** #223,100
WNCT (C); WITN (N);
WNBE-TV (A)

Greenwood, Miss.—78 77,600
WABG-TV (C,A,N)

H

Hannibal, Mo.—Quincy, Ill.—87 160,700
KHQA (C,A); WGEM-TV (N,A)

Harlingen-Westlaco, Tex.—81 *71,300
KGBT-TV (C,A); KRGV-TV (N,A)

Harrisburg, Ill.—81 ***193,400
WSIL-TV (A)
(WSIL-TV operates satellite KPOB-TV†
Poplar Bluff, Mo.)

Harrisburg, Pa.—83 †131,400
WHP-TV† (C); WTPA† (A)

Harrisonburg, Va.—78 69,800
WSVA-TV (C,N,A)

**Hartford-New Haven-New Britain,
Conn.—95** 740,400
WTIC-TV (C); WNHC-TV (A);
WHNB-TV† (N); WHCT† †340,900

Hastings, Neb.—86 103,600
KHAS-TV (N)

Hattiesburg, Miss.—87 #57,000
WDAM-TV (N,A)

Hays, Kan.—80 **60,800
KAYS-TV (C)
(Operates satellite KLOE-TV Goodland,
Kan.)

Helena, Mont.—85 7,800
KBLL-TV (C,A,N)

Market & Stations
% Penetration TV
Households

Henderson, Ky.—Evansville, Ind.—83
218,200
WEHT-TV† (C); WFIE-TV† (N); †116,200
WTVW (A)

Henderson-Las Vegas, Nev.—92 57,800
KORK-TV (N); KLAS-TV (C); KSHO-TV (A)

**High Point-Greensboro-Winston Salem,
N. C.—87** #400,900
WGHP-TV (A); WFMY-TV (C); WSJS-TV (N)

Holyoke-Springfield, Mass.—91 **†183,600
WWLP† (N); WHYN-TV† (A)
(WWLP† operates satellite WRLP†
Greenfield, Mass.)

Honolulu, Hawaii—88 **146,500
KGMB-TV (C); KONA-TV (N); KHVH-TV (A);
KTRG-TV
(Satellites: KHBC-TV Hilo and KMAU-TV
Wailuku to KGMB-TV. KMVI-TV Wailuku
and KHJK-TV Hilo to KHVH; KALU-TV
Hilo and KALA-TV Wailuku to KONA-TV.)

Houston, Tex.—89 531,800
KPRC-TV (N); KTRK-TV (A); KHOU-TV (C)

Huntington-Charleston, W. Va.—83
430,300
WHNT-TV (A); WSAZ-TV (N); WCHS-TV (C)

Huntsville, Ala.—43 #119,400
WAAY-TV† (A); WHNT-TV† (C)

Hutchinson-Wichita, Kan.—87 **356,800
KTVH (C); KAKE-TV (A); KARD-TV (N)
(KGLD-TV Garden City, KCKT-TV Great
Bend, and KOMC-TV Oberlin-McCook,
satellites to KARD-TV)

I

Idaho Falls, Idaho—88 66,200
KID-TV (C,A); KIFI-TV (N)

Indianapolis, Ind.—91 701,000
WFBM-TV (N); WISH-TV (C); WLWI (A)
(See also Bloomington, Ind.)

J

Jackson, Miss.—84 #276,300
WJTV (C,A); WLBT (N,A)

Jackson, Tenn.—76 64,300
WDXI-TV (C,A)

Jacksonville, Fla.—87 275,700
WJXT (C,A); WFGA-TV (N,A)

Jefferson City-Columbia, Mo.—84 **131,400
KCRG-TV (C,A); KOMU-TV (N,A)
(KCRG-TV operates satellite KMOS-TV
Sedalia, Mo.)

**Johnson City-Kingsport, Tenn.—
Bristol, Va.—78** 191,900
WJHL-TV (C,A); WCYB-TV (N,A)

Johnstown, Pa.—91 582,400
WARD-TV† (C,A); WJAC-TV (N,A) †*

Jonesboro, Ark. ‡
KAIT-TV

Joplin, Mo.—Pittsburg, Kan.—82 144,700
KODE-TV (C,A); KOAM-TV (N,A)

Juneau, Alaska—69 2,500
KINY-TV (C,A,N)

Market & Stations
% Penetration TV
Households

K

Kalamazoo-Grand Rapids, Mich.—92
#565,500
WKZO-TV (C); WOOD-TV (N); WZZM-TV (A)

Kansas City, Mo.—90 622,200
KCMT-TV (C); KMBC-TV (A); WDAF-TV (N)

Kearney, Neb.—86 #**101,400
KHOL-TV (A)
(Operates satellite KHPL-TV Hayes Center,
Neb.)

Klamath Falls, Ore.—88 27,100
KOTI (A,C)

Knoxville, Tenn.—77 249,600
†44,400
WATE-TV (N); WBIR-TV (C); WTVK† (A)

L

La Crosse, Wis.—87 110,700
WKBT (C,A,N)

Lafayette, Ind. †*
WFAM-TV† (C)

Lafayette, La.—83 #121,800
KLFY-TV (C,N); KATC (A)
(Includes CATV homes)

Lake Charles, La.—83 106,300
KPLC-TV (N)

Lancaster-Lebanon, Pa.—89 578,000
WGAL-TV (N); WLYH-TV† (C) †118,900

Lansing, Mich.—93 374,800
WJIM-TV (C,N); WILX-TV (N) (Onondaga)

Laredo, Tex.—80 14,600
KGNS-TV (C,N,A)

La Salle, Ill. (See Peoria, Ill.)

Las Vegas-Henderson, Nev.—92 57,800
KLAS-TV (C); KSHO-TV (A); KORK-TV (N)

Lawton, Okla. (See Wichita Falls, Tex.)

Lebanon, Pa. (See Lancaster, Pa.)

Lexington, Ky.—56 †73,100
WLEX-TV† (N,C); WKYT† (A,C)

Lima, Ohio—68 †46,100
WIMA-TV† (A,N)

Lincoln, Neb.—87 **209,400
KOLN-TV (C)
(Operates satellite KGIN-TV Grand Island,
Neb.)

Little Rock, Ark.—80 240,100
KARK-TV (N); KTHV (C); KATV (A)

Los Angeles, Calif.—97 2,836,700
KABC-TV (A); KCOP; KHJ-TV; ††
KTLA; KNXT (C); KNBC (N); KTTV;
KMEX-TV†; KIIIX-TV†

Louisville, Ky.—84 427,400
††
WAVE-TV (N); WHAS-TV (C); WLKY-TV† (A)

■ Major facility change in market subsequent to latest county survey measurement date.

† U.H.F.

• Incomplete data.

†• U.H.F. incomplete data.

‡ New station; coverage study not completed.

†† U.H.F. new station; coverage study not completed.

• U.S. Coverage only.

** Includes circulation of satellite (or booster).

*** Does not include circulation of satellite

what
does
a
whole
BALL OF WAX
look like
?



the only complete
TV film production
facility in the midwest.



| Market & Stations % Penetration | TV Households | Market & Stations % Penetration | TV Households | Market & Stations % Penetration | TV Households | Market & Stations % Penetration | TV Households |
|---|---------------------|---|---------------------|--|---------------------|--|---------------------|
| Lubbock, Tex.—88 KCBQ-TV (N); KLBK-TV (C,A) | 125,900 | Montgomery, Ala.—75 WCOV-TV† (C,A); WSFA-TV (N) | 147,800 †47,000 | Phoenix-Mesa, Ariz.—89 KOOL-TV (C); KPHO-TV; KTVK (A); KTAR-TV (N) | 266,700 | Rockford, Ill.—92 WREX-TV (A,C); WTVQ† (N) | 214,400 †107,800 |
| Lufkin, Tex.—80 KTRE-TV (N,C,A) | 58,800 | Muncie, Ind.—59 WLBC-TV† (N,A,C) | †23,200 | Pittsburg, Kan.-Joplin, Mo.—82 KOAM-TV (N,A); KODE-TV (C,A) | 144,700 | Rock Island-Moline, Ill.-Davenport, Iowa—92 WHBF-TV (C); WOC-TV (N); WQAD-TV (A) | 335,100 |
| Lynchburg, Va.—85 WLVA-TV (A) | 177,300 | N | | Pittsburgh, Pa.—93 KDKA-TV (C); WHIC (N); WTAE (A) | 1,257,600 | Rome-Utica, N. Y. (See Utica) | |
| M | | Nashville, Tenn.—80 WLAC-TV (C); WSIX-TV (A); WSM-TV (N) | 451,000 | Plattsburg, N. Y.—89 WPTZ (N,A) | *126,000 | Roseburg, Ore.—84 KPIC (N) | 18,700 |
| Macon, Ga.—83 WMAZ-TV (C,N,A) | 121,000 | New Bern-Greenville-Washington, N. C.—84 WNBE-TV (A); WNCT (C); WITN (N) | †223,100 | Poland Spring, Me.—90 WMTW-TV (A) (Mt. Washington, N. H.) | *380,000 | Roswell, N. M.—88 KWSW-TV (N,C,A) | 15,900 |
| Madison, Wis.—88 WISC-TV (C); WKOW-TV† (A); WMTV† (N) | 252,800 †110,100 | New Haven-New Britain-Hartford, Conn.—95 WNHC-TV (A); WTIC-TV (C); WHNB-TV† (N); WHCT† | 740,400 †340,900 | S | | Sacramento-Stockton, Calif.—83 KXTV (C); KCRA-TV (N); KOVR (A) | 616,000 |
| Manchester, N. H.—90 WMUR-TV (A) | 153,800 | New Orleans, La.—89 WDSU-TV (N); WVUE (A); WWL-TV (C) | 446,400 | St. Joseph, Mo.—85 KFEQ-TV (C) | 143,900 | Saginaw-Bay City-Flint, Mich.—93 WKNX-TV† (C); WNEM-TV (N); WJRT (A) | 402,400 †62,200 |
| Mankato, Minn.—85 KEYC-TV (C) | 110,900 | New York, N. Y.—95 WABC-TV (A); WNEW-TV; WCBS-TV (C); WOR-TV; WPIX; WNBC-TV (N) | 5,627,000 | St. Louis, Mo.—91 KSD-TV (N); KTVI (A); KMOX-TV (C); KPLR-TV | 868,100 | St. Paul-Minneapolis, Minn.—92 WTCN-TV; WCCO-TV (C); KSTP (N); KMSP-TV (A) | 765,400 |
| Marinette, Wis. (See Green Bay) | | Norfolk, Va.—86 WAYV-TV (N); WTAZ-TV (C); WVEC-TV (A) | 316,000 | St. Petersburg-Tampa, Fla.—92 WSUN-TV† (A); WFLA-TV (N); WTVT (C) | 506,300 †314,900 | St. Thomas, V. I. WBNB-TV (C,N,A) | |
| Marion, Ind. WTAZ-TV† | †‡ | North Platte, Neb.—86 KNOP-TV (N) | 26,200 | Salinas-Monterey, Calif.—89 KSBW-TV (C,N) (See also San Jose, Calif.) (Includes circulation of optional satellite, KSBY-TV San Luis Obispo) | **237,000 | Salisbury, Md.—68 WBOC-TV† (A,C,N) | †34,600 |
| Marquette, Mich.—88 WLUC-TV (C,N,A) | 60,500 | O | | Pueblo-Colorado Springs, Colo.—87 KOAA-TV (N); KKTV (C); KRDO-TV (A) | 101,700 | Salt Lake City, Utah—91 KSL-TV (C); KCPX (A); KUTV (N) | 282,600 |
| Mason City, Iowa—89 KGLQ-TV (C) | 168,200 | Oak Hill, W. Va.—81 WOAY-TV (C) | 89,500 | Q | | San Angelo, Tex.—84 KCTV (C,A); KACB-TV (N,A) (KACB-TV is satellite to KRBC-TV Abilene, Tex.) | 29,600 |
| Mayaguez, P. R. WORA-TV | • | Oakland-San Francisco, Calif.—93 KTVU; KRON-TV (N); KPIX (C); KGO-TV (A) | 1,448,900 | Quincy, Ill.-Hannibal, Mo.—87 WGEM-TV (N,A); KHQA-TV (C,A) | 160,700 | San Antonio, Tex.—86 KENS-TV (C); KONO (A); WOAI-TV (N); KWEX-TV† | 353,000 †* |
| Medford, Ore.—89 KBES-TV (C,A); KMED-TV (N,A) | 44,200 | Odessa-Midland, Tex.—91 KOSA-TV (C); KMID-TV (N); KVKM-TV (A) (Monahans) | 112,800 | R | | San Bernardino, Calif. KCHU-TV† | †‡ |
| Memphis, Tenn.—81 WHBQ-TV (A); WMCT (N); WREC-TV (C) | 501,600 | Oklahoma City, Okla.—88 KWTW (C); WKY-TV (N); KOCO-TV (A) (Enid) | 353,200 | Raleigh-Durham, N. C.—85 WRAL-TV (A,N,C); WTVQ (C,N) | 359,100 | San Diego, Calif.—98 KFMB-TV (C); KOGO-TV (N); XETV (A) (Tijuana) | *353,300 |
| Meridian, Miss.—82 WTOK-TV (C,A,N) | 131,600 | Omaha, Neb.—91 KMTV (N); WOW-TV (C); KETV (A) | 328,600 | Rapid City, S. D.—86 KOTA-TV (C,A); KRSD-TV (N,A) (KOTA-TV operates satellite KDUH-TV Hay Springs, Neb.; KRSD-TV operates satellite KDSJ-TV Deadwood, S. D.) | **57,500 | | |
| Mesa-Phoenix, Ariz.—89 KTAR-TV (N); KTVK (A); KPHO-TV; KOOL-TV (C) | 266,700 | Orlando-Daytona Beach, Fla.—92 WDBO-TV (C); WFTV (A); WESH-TV (N) | 343,800 | Redding, Calif.—87 KRCR-TV (A,N) | 85,100 | | |
| Miami, Fla.—95 WCKT (N); WLBW-TV (A); WTVJ (C) | 689,800 | Ottumwa, Iowa—87 KTVO (C,N,A) | 103,200 | Reno, Nev.—90 KOLO-TV (A,C); KCRL (N) | 51,100 | | |
| Midland-Odessa, Tex.—91 KMID-TV (N); KOSA-TV (C); KVKM-TV (A) (Monahans) | 112,800 | P | | Richmond, Va.—87 WRVA-TV (A); WTVR (C); WXEX-TV (N) (Petersburg, Va.) | 311,400 | | |
| Milwaukee, Wis.—95 WISN-TV (C); WITI-TV (A); WTMJ-TV (N); WUHF-TV† | 659,400 †193,800 | Paducah, Ky.—80 WPSD-TV (N) | 193,800 | Riverton, Wyo.—83 KWRB-TV (C,A,N) | 12,900 | | |
| Minneapolis-St. Paul, Minn.—92 KMSP-TV (A); KSTP-TV (N); WCCO-TV (C); WTCN-TV | 765,400 | Panama City, Fla.—83 WJHG-TV (N,A) | 30,300 | Roanoke, Va.—85 WDBJ-TV (C); WSLS-TV (N) | 329,900 | | |
| Minot, N. D.—82 KXMC-TV (C,A); KMOT-TV (N) (KMOT-TV is satellite to KFYZ-TV Bismarck, N. D.) | *38,800 | Parkersburg, W. Va.—84 WTAP-TV† (N,C,A) | †22,900 | Rochester, Minn.—89 KROC-TV (N) | 147,000 | | |
| Missoula, Mont.—84 KMSO-TV (C,A,N) | 58,400 | Pembina, N. D.—82 KCND-TV (A,N) | *14,700 | Rochester, N. Y.—94 WROC-TV (N); WHEC-TV (C); WOKR (A) | 333,300 | | |
| Mitchell, S. D.—84 KORN-TV (N) | 31,500 | Peoria, Ill.—77 WEEK-TV† (N); WMBD-TV† (C); WTVH† (A) (WEEK-TV† operates WEEQ-TV† La Salle, Ill.) | **†168,900 | | | | |
| Mobile, Ala.—84 WALA-TV (N); WKRG-TV (C); WEAR-TV (A) (Pensacola) | 265,200 | Philadelphia, Pa.—95 WCAU-TV (C); WFIL-TV (A); WRCV-TV (N) | 2,128,000 | | | | |
| Monroe, La.-El Dorado, Ark.—80 KNOE-TV (C,A); KTVE (N,A) | 170,000 | | | | | | |
| Monterey-Salinas, Calif. (See Salinas) | | | | | | | |

■ Major facility change in market subsequent to latest county survey measurement date.
 † U.H.F.
 • Incomplete data.
 †• U.H.F. incomplete data.
 ‡ New station; coverage study not completed.
 †‡ U.H.F. new station; coverage study not completed.
 * U.S. Coverage only.
 ** Includes circulation of satellite (or booster).
 *** Does not include circulation of satellite.

| Market & Stations % Penetration | TV Households |
|---|------------------|
| San Francisco-Oakland, Calif.—93 KGO-TV (A); KPIX (C); KRON-TV (N); KTVU | 1,448,900 |
| San Jose, Calif.—95 KNTV (A,N) (See also Salinas-Monterey, Calif.) | 337,000 |
| San Juan, P. R. WAPA-TV (N,A); WKAQ-TV (C) | • |
| San Luis Obispo, Calif. (See Salinas-Monterey) | |
| Santa Barbara, Calif.—90 KEYT (A,N) | 80,000 |
| Savannah, Ga.—84 WSAV-TV (N,A); WTOG-TV (C,A) | 119,900 |
| Schenectady-Albany-Troy, N. Y.—93 WRGB (N); WTEN (C); WAST (A) (WTEN operates satellite WCDC Adams, Mass.) | **430,400 |
| Scranton-Wilkes-Barre, Pa.—81 WDAU-TV† (C); WBRE-TV† (N); †292,900 WNEP-TV† (A) (Includes CATV homes) | |
| Seattle-Tacoma, Wash.—93 KING-TV (N); KOMO-TV (A); KTNT-TV; KTVW-TV; KIRO-TV (C) | *604,700 |
| Selma, Ala.—74 WSLA-TV (A) | 11,200 |
| Shreveport, La.—84 KSLA (C); KTBS-TV (A); KTAL-TV (N) (Texarkana, Tex.) | 301,000 |
| Sioux City, Iowa—89 KTVI (N,A); KVTI (C,A) | 165,800 |
| Sioux Falls, S. D.—86 KELO-TV (C,A); KSOO-TV (N,A) (KELO-TV operates boosters KDLO-TV Florence, S. D., and KPLO-TV Reliance, S. D.) | **225,700 |
| South Bend-Elkhart, Ind.—66 WNDU-TV† (N); WSBT-TV† (C); WSJV-TV† (A) | †145,100 |
| Spartanburg-Greenville, S. C.— Asheville, N. C.—85 WSPA-TV (C); WFBC-TV (N); WLOS-TV (A); WISE-TV† (N) | 452,000 †• |
| Spokane, Wash.—87 KHQ-TV (N); KREM-TV (A); KXLY-TV (C) | 267,800 |
| Springfield, Ill.—75 WICS† (N) (Operates satellites WCHU† Champaign and WICD-TV† Danville, Ill.) | **†168,600 |
| Springfield-Holyoke, Mass.—91 WHYN-TV† (A); WWLP† (N) **†183,600 (WWLP† operates satellite WRLP† Greenfield, Mass.) | |
| Springfield, Mo.—78 KITTS-TV (C,A); KYTV (N,A) | 129,400 |
| Steubenville, Ohio-Wheeling, W. Va.—90 WSTV-TV (C,A); WTRF-TV (N,A) | 453,400 |
| Stockton-Sacramento, Calif.—93 KQVR (A); KCRA (N); KXTV (C) | 616,000 |
| Superior, Wis.-Duluth, Minn.—88 WDSM-TV (N,A); KDAL-TV (C,A) | 162,500 |
| Sweetwater, Tex.—89 KPAR-TV (C,A) | 58,200 |

| Market & Stations % Penetration | TV Households |
|---|---------------------|
| Syracuse, N. Y.—93 WHEN-TV (C); WSYR-TV (N); WNYX-TV (A) (WSYR-TV operates satellite WSYE-TV Elmira, N. Y.) | **470,300 |
| T | |
| Tacoma-Seattle, Wash.—93 KTNT-TV; KTVW-TV; KING-TV (N); KOMO-TV (A); KIRO-TV (C) | *604,700 |
| Tallahassee, Fla.-Thomasville, Ga.—81 WCTV (C,A) | 187,200 |
| Tampa-St. Petersburg, Fla.—92 WFLA-TV (N); WTBT (C); WSUN-TV† (A) | 506,300 †314,900 |
| Temple-Waco, Tex.—85 KCEN-TV (N); KWTX-TV (C,A) (KWTX-TV operates satellite KBTX-TV Bryan, Tex.) | ***141,300 |
| Terre Haute, Ind.—87 WTHI-TV (C,A,N) | 184,400 |
| Texarkana, Tex. (See Shreveport) | |
| Thomasville, Ga.-Tallahassee, Fla. (See Tallahassee) | |
| Toledo, Ohio—92 WSPD-TV (A,N); WTOL-TV (C,N) | 397,400 |
| Topeka, Kan.—87 WIBW-TV (C,A,N) | 131,200 |
| Traverse City-Cadillac, Mich.—88 WPBN-TV (N,A); WWTW (C,A) (WPBN-TV operates satellite WTOM-TV Cheboygan; WWTW operates satellite WWUP-TV Sault Ste. Marie, Mich.) | **147,700 |
| Troy-Albany-Schenectady, N. Y.—93 WRGB (N); WTEN (C); WAST (A) (WTEN operates satellite WCDC Adams, Mass.) | **430,400 |
| Tucson, Ariz.—88 KGUN-TV (A); KOLD-TV (C); KVOA-TV (N) | 115,700 |
| Tulsa, Okla.—86 KOTV (C); KVOO-TV (N); KTUL-TV (A) | 330,600 |
| Tupelo, Miss.—80 WTWW | 62,800 |
| Twin Falls, Idaho—88 KMYT (C,A,N) | 31,000 |
| Tyler, Tex.—83 KLTV (N,A,C) | 137,100 |
| U | |
| Utica-Rome, N. Y.—94 WKTV (N,A) | 159,300 |
| V | |
| Valley City-Fargo, N. D.—84 KXJB-TV (C); KTHI-TV (A); WDAY-TV (N) | 153,100 |
| W | |
| Waco-Temple, Tex.—85 KWTX-TV (C,A); KCEN-TV (N) (KWTX-TV operates satellite KBTX-TV Bryan, Tex.) | ***141,300 |

| Market & Stations % Penetration | TV Households |
|--|------------------|
| Washington, D. C.—91 WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG; WOOK-TV† | 934,000 †‡ |
| Washington-Greenville-New Bern, N. C.—84 WITN (N); WNCN (C); WNBE-TV (A) | 223,100 |
| Waterbury, Conn. WATR-TV† (A) | †• |
| Waterloo-Cedar Rapids, Iowa—91 KWWL-TV (N); KCRG-TV (A); WMT-TV (C) | 309,000 |
| Watertown-Carthage, N. Y. (See Carthage) | |
| Wausau, Wis.—87 WSAU-TV (C,N,A) | 133,400 |
| Weslaco-Harlingen, Tex.—81 KRGV-TV (N,A); KGBT-TV (C,A) | *71,300 |
| West Palm Beach, Fla.—91 WEAT-TV (A); WPTV (N) | 120,700 |
| West, W. Va.—84 WJPB-TV (A) | 98,800 |
| Wheeling, W. Va.-Steubenville, Ohio—90 WTRF-TV (N,A); WSTV-TV (C,A) | 453,400 |
| Wichita-Hutchinson, Kan.—87 KAKE-TV (A); KARD-TV (N); KTVH (C) (KGLD-TV Garden City, KCKT-TV Great Bend and KOMC-TV Oberlin-McCook are satellites to KARD-TV) | **356,800 |
| Wichita Falls, Tex.—87 KFDX-TV (N); KAUZ-TV (C); KSWO-TV (A) (Lawton) | 145,900 |
| Wilkes-Barre-Scranton, Pa.—81 WBRE-TV† (N); WNEP-TV† (A); †292,900 WDAU-TV† (C) (Includes CATV homes) | |
| Williston, N. D.—81 KUMV-TV (N) (KUMV-TV is a satellite of KFYR-TV Bismarck, N. D.) | 30,800 |
| Wilmington, N. C.—83 WECT (N,A,C) | 129,000 |
| Winston-Salem-Greensboro-High Point, N. C.—87 WSJS-TV (N); WFMY-TV (C); WGHP-TV (A) | 400,900 |
| Worcester, Mass. WWOR† (N) | †• |
| Y | |
| Yakima, Wash.—73 KIMA-TV† (C,N); KNDO-TV† (A,N) (KIMA-TV† operates satellites KLEW-TV Lewiston, Idaho, KEPR-TV† Pasco, Wash.; KNDO-TV† operates satellite KNDU-TV† Richland, Wash.) | **†94,100 |
| York, Pa.—58 WSBA-TV† (C,A) | †44,600 |
| Youngstown, Ohio—68 WFMY-TV† (N); WKBN-TV† (C); WYTV† (A) (Includes CATV homes) | †178,100 |

| Market & Stations % Penetration | TV Households |
|---|------------------|
| Yuma, Ariz.—83 KBLU-TV (C); KIVA (N,A) | 27,700 |

| Z | |
|--|---------|
| Zanesville, Ohio—51 WHIZ-TV† (N,A,C) (Includes CATV homes) | †24,600 |

| TV MARKETS | |
|------------------------------|-----|
| 1-channel markets | 113 |
| 2-channel markets | 63 |
| 3-channel markets | 67 |
| 4-channel markets | 17 |
| 5-channel markets | 4 |
| 6-channel markets | 3 |
| 9-channel markets | 1 |
| 10-channel markets | 1 |
| Total Markets | 269 |
| Total Stations | 565 |
| Total U.S. Stations | 555 |
| (Includes 38 satellites) | |
| Non-U.S. Stations | 1 |
| Stations in U.S. possessions | 9 |

- Major facility change in market subsequent to latest county survey measurement date.
- † U.H.F.
- Incomplete data.
- †• U.H.F. incomplete data.
- ‡ New station; coverage study not completed.
- †‡ U.H.F. new station; coverage study not completed.
- U.S. Coverage only.
- ** Includes circulation of satellite (or booster).
- *** Does not include circulation of satellite.

WTRF-TV STORY BOARD

7

PETRY*

LONDON HEADLINES
"Revolution Avenged—Beatles Invade Colonies."

wtrf-tv Wheeling
STOCKS AND BLONDES! Learn the difference if you want to stay in business.

Wheeling wtrf-tv
OLD BOWLING BALLS? They use them for roll-on deodorants for elephants! And it seems the elephant looks have survived the smoking scare and the Beatles. What's gray and comes in a red and white can? Campbell's Elephant Soup! Why aren't elephants allowed on the beach? Because they always walk around with their trunks down!


wtrf-tv Wheeling
INTERCEPTED TELEGRAM to husband from his vacationing wife. "Having a wonderful wish; time you were here."

Wheeling wtrf-tv
EX-SMOKER admits that he's been driven to drink and now, if he reads any government reports on the ill effects of drinking, he'll have to give up reading completely!

wtrf-tv Wheeling
JUST REMEMBER, it's hard to get drunk when the flesh is willing but the spirits are weak!

Wheeling wtrf-tv
BUMPER CROP! Whether driving in traffic or on the open road, if the sign says "Crossroad," humor it!

wtrf-tv Wheeling
* MAN WITH ANSWERS! Your Petry man will be glad to tell you all about the big Wheeling/Steubenville Television Market. Ask him about WTRF-TV's taller tower and the 529,300 TV Homes who get the Wheeling message. Who is Edward Petry & Company? WTRF-TV's national rep!





AFTER APRIL: TAIL FINS ON TELEVISION SETS

THE last day of this month has been marked by government decree as the dawn of the full-range television era in which hundreds of new UHF stations will rise alongside the established V's to take their place in the sun (or preferably the moon, which is up when rates are higher). This dawn, it may be predicted with some confidence, is unapt to come up like thunder.

It will be a man-made dawn and as such is bound to contain some *ersatz* features.

The date itself, April 30, 1964, has nothing to do with the vernal equinox, the summer solstice or any other natural phenomenon. It was chosen by the FCC as the deadline on which manufacturers must cease the production for interstate commerce of television sets incapable of receiving both UHF and VHF stations. The FCC acted in response to a law passed by Congress in 1962 at the inducement of a strange alliance: the FCC, the operators of UHF stations then in existence and the operators of highly profitable V's that had been protected against the very sort of competition that the legislation was presumably intended to create.

The FCC's motives in supporting the all-channel set legislation were obvious. Ten years earlier the commission had devised an allocation plan that banked heavily on the occupancy of UHF channels to develop a nationwide, competitive television system. The FCC had watched UHF develop in markets where little or no VHF influence obtained and atrophy or disappear in areas of VHF dominance. It had attempted piecemeal rescues of UHF service by deintermixing a few markets to make them all-U. It had expanded competition in a few markets by adding VHF's through changes in its allocation tables. It was frustrated, however, from making general conversions to U operation (because of the public's enormous investment in VHF-only sets) and from a general reapportionment of VHF's to underserved markets (because of the relative scarcity of VHF availabilities in its total allocation plan).

In its dilemma the FCC was attracted to the notion that the television audience could eventually be equipped for both UHF and VHF reception if manufacturers were forced to quit making VHF-only sets. Once UHF tuners got into circulation, the theory ran, broadcasters would be encouraged to build UHF stations.

The reasons that UHF operators liked the all-channel set legislation were equally obvious. Anything that promised to enlarge the distribution of dependable UHF receivers would get their support.

The motives of the VHF operators who were in favor of the legislation (and whose cumulative influence had much to do with its passage) were somewhat more complicated. The V's were intensely aware of growing pressures on the FCC to reduce the engineering standards of its allocation plan and to drop new V's into two-station markets at substandard distances from other V's on the same or adjacent channels. These pressures came (and still are coming) primarily from ABC which is without primary affiliates in a number of important markets.

To the existing V's the all-channel set bill was a device to stave off any wholesale redistribution of VHF facilities. The UHF competition that the legislation promised to promote would not immediately come into being, and when it did, it was not likely to cause as many troubles to the existing V's as the other measures the FCC had been considering—deintermixture to all-U operation or widespread droppings of V's at short spacing that would create interference and perhaps constrict the very large coverage areas to which the V's had become accustomed.

So Congress passed the bill, and after this month set buyers everywhere will have to take the U with the V on the promise of eventual service. (Early buyers may still get their hands on the million or more VHF-only sets that will still be in distribution pipelines.)

Considering the alternatives, we must agree that the all-channel legislation was probably the least convulsive measure that could have been taken to break the television system out of the configuration in which it has been cemented so long. But now, it seems to us, all those who were a party to the legislation have a responsibility to prevent its working hardships on the consumer.

Right now everybody ought to be lobbying for the elimination of federal excise taxes on television receivers. That would to some extent counteract the price increases that will be caused by the addition of UHF gear to the sets and the need for outdoor antennas in many installations where rabbit ears won't do.

At this point an old phrase comes to mind; it's something about the public interest.

quadruplex
new TV Tape Recorder

Compact...completely transistorized...
compatible recorder at a budget price!



NEW TR-4

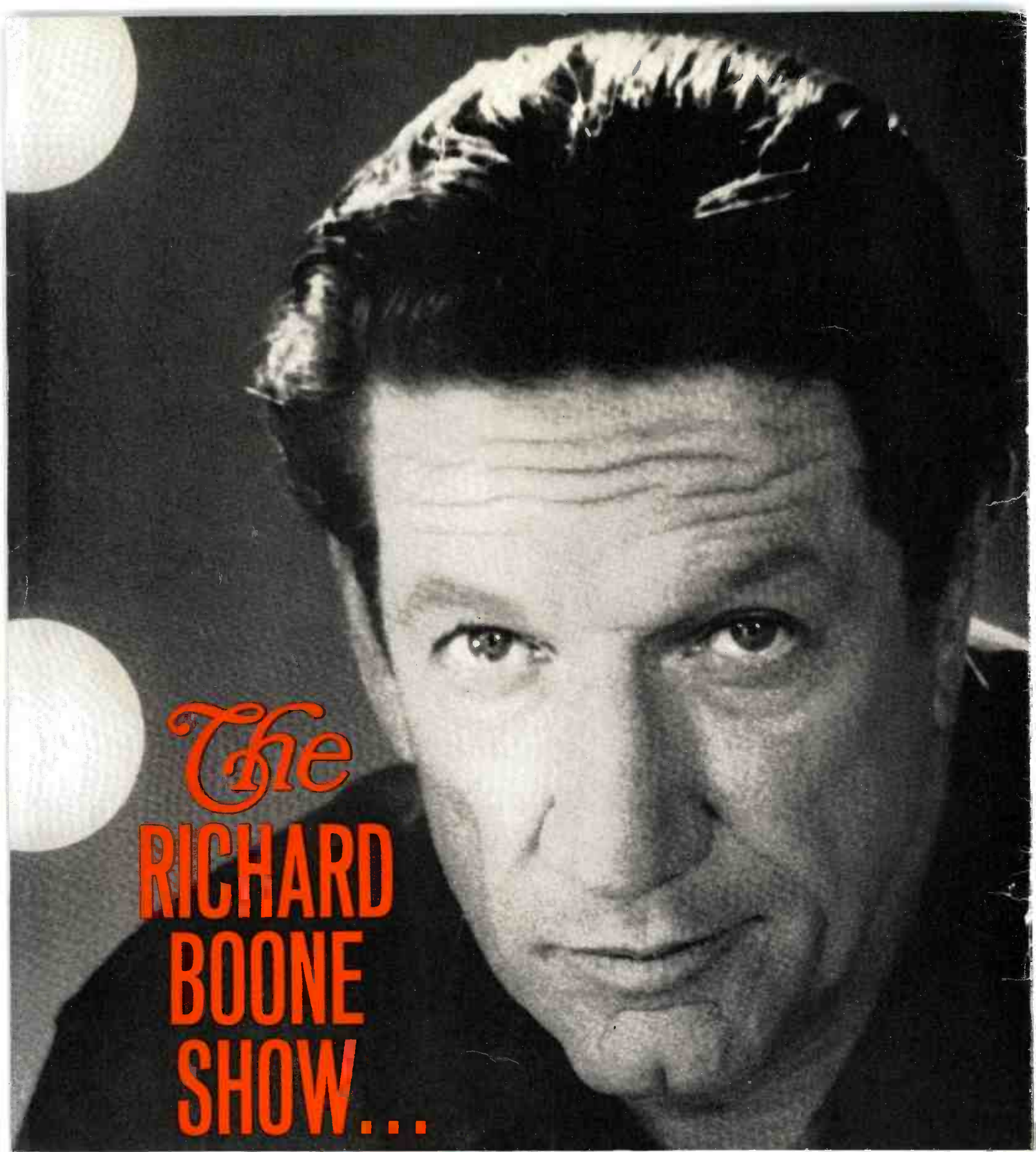
You can change your sights on low-cost TV taping equipment—it doesn't *have* to be incompatible! For the first time you can have budget equipment that's completely compatible with all standard quadruplex recorders. Fully transistorized for compactness and dependability, the TR-4 provides professional broadcast quality. This is a complete quadruplex machine for both record and playback. It's standardized and modularized for ease of installation and simplicity of operation. Uses standard modules (like those used in RCA's deluxe TR-22 Recorder). Has space for color modules. A compatible recorder at a compact price! Completely contained in one 33" x 22" x 66" unit.

See the TR-4 before you buy something less!

RCA Broadcast and TV Equipment
Building 15-5, Camden, N.J.



THE MOST TRUSTED NAME IN TELEVISION



The
**RICHARD
BOONE
SHOW...**

Spotlights Richard Boone as star/host; supported by a hand-picked repertory company of known performers and talented new faces; appearing in specially commissioned teleplays by a distinguished group of writers. 25 original hours which will add audience, sponsors, and stature to any station lineup.

NBC FILMS
30 ROCKEFELLER PLAZA NY 20